HOLLYWOOD | SCREEN • STAGE • RADIO | BROADWAY

VARIETY

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N. V. A. COLLECTIONS OUT!

Legit Actors at Office Boy Salaries On and Off Broadway; $10-20 Scale

A low level never before reached either on Broadway or in stock has been struck by actors' salaries and existing in both production phases. Troupers with experience are now working in reading parts for $10, $15 and $20.

In addition to the new minimum, is the case of a Broadway actress doubling in an out of town stock company as a player and usher. Her salary for both is $15. When no part is found for her in the show, she doubles into the front of the house as a seat guide.

Legit's current strenuous condition, it is advanced by actors, is not the only reason why histrionic ability is now available for about the same amount a good office boy's services can be had. Sharp shooting producers are an additional factor.

Lack of work, claim the players, has forced them into positions where such jobs, because of necessity, must be taken. Whatever comes in is a help.

It is pointed out by actors that no other branch of show biz has similar conditions. Even burlesque chorus girls are worth more.

A.K.'S AND BEAUTS AS AERIAL COME-ONS

Toledo, April 21.

To stimulate air travel and intensify the air mindedness of the general public, the bigger air transport lines are reported offering free trips to bewhiskered gentry and pretty girls. That takes in sales psychology as well as physiology.

Exploitation of the elderly passengers is calculated to invite public confidence in aeroplane travel. Girl angle maybe mostly s.a., although the physiological angle is in that, too, somewhere. The looker aboard might call for concentrated attention.

Lookers are being scouted for air jobs besides, it is said. They are wanted as stewardesses.

The transport lines hope to make the public more air minded through whiskers and gams.

Talent's Reward

Hollywood, April 21.

Ability to blow smoke through his ears has won a term contract at Fox for Jesse De Vorska, Hebrew comic.

He blew his smoke first in "Women of All Nations."

STREET CAR PRIVILEGES

Cleveland, April 21.

As an aid to its own business, and maybe the ball park, too, the local transit company is permitting smoking in special street cars going to and from the ball games.

It's an innovation here.

The Heighth of —

Winnipeg, April 21.

Any future anecdotes proffered to prove that show business should include a narration of the former actor, now running an elevator, who wired money to a small producer having road difficulties.

It happened up here last week.

$168,000,000 Price of Chicago Trib Properties; Lasker Synd May Buy

Chicago, April 21.

A syndicate headed by Albert D. Lasker, president of Lord & Thomas & Logan, advertising agency, is negotiating with the Patterson-McCormick families to take over the Chicago Tribune, New York Daily News and Detroit Times, tabloids, at a reported sales price of $168,000,000.

Report has been known in advertising agency circles for fortnight although newspapermen, less well informed invariably in such matters, were inclined to doubt sale on the grounds that the McCormicks and Pattersons were sentimentally attached to their properties.

Sale would include besides the properties, plants, goodwill, etc., of the dailies, forest lands, pulpwood mills, a fleet of lake steamers, the Tribune Tower building and radio station WGN, Chicago.

Behind the McCormick-Patterson willingness to sell is said to be terrific losses running into the millions sustained with their Liberty magazine and a growing disposition of the family heads to sidestep the operating headaches, retiring to the ease of sportsmen millionaires.

Lasker syndicate, Chicago organized, includes several Chicago capitalists, William Wrigley, Jr., John Hertz, and Charles McCullough.

R. I. BAD BOYS BEING MADE GOOD BY FILMS

Providence, April 21.

Despite those who say that the screen is a bad influence to minors, "bad boys" in the neighboring town of East Providence are being taught to be good through the medium of films.

To Probation Officer John H. McElroy goes the distinction of probably being the first court attache in these parts, if not in New England, who is using pictures as bait

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OTHER MEANS TO PROVIDE FUNDS

Sam Katz and Associates of N.V.A. Directorate Decide That Hand Out in Theatres Has Had Its Day—No Substitute Yet Chosen

MILLION A YEAR

Hand out hat collections in the variety theatres of America have been declared out hereafter. Sam Katz and associated heads of the major circuits on the N. V. A. directorate have reached the decision. The last N. V. A. drive collection week ended with this season's, April 10.

No substitute for the hat thing has been located as yet by the N. V. A. president with the board of directors. On the latter are variety leaders of the calibre of Harry M. Warner, Hiram Brown, Harley L. Clarke and Nick Schenck. They together with Katz will duly arrive at a solution of the problem of providing for the invalid variety artist, besides placing the others on a social plane through a meeting place in New York City, if not also in other metropolitan centres.

Heads of variety theatres circuits which have assumed the obligation of supporting the N. V. A. and its institutions do not believe the theatre-going public as a whole is entertained by the appeal for funds from patrons to aid the sick actor,

(Continued on Page 54)

100 TRUCKS FOR COMPLETE CIRCUS

Macon, Ga., April 21.

Downie Brothers Circus set out from Macon Friday (17), after two performances to open the season, in an entirely new equipment of auto trucks.

The caravan of 100 autos will move from city to city as the largest undertaking of its size in road shows.

Charles Sparks, owner and manager, started as a clog dancer in 1888 and until John Ringling bought him out, was owner of the Sparks Circus. He carries in his motorcade elephants, camels, lions, tigers, hyenas, sloth, bears and polar bears, leopards, baboons, monkeys, dogs, ponies, mules and horses. His pay roll includes 265 persons.

Cows Sore—Sour at Daylight Time, But Golfers Still Hugging It

Critic's Conscience

A check for $378 was sent to Equity recently by Harpers, book publishers. Amount represented 10% of Bob Benchley's royalties on "The Treasurer's Report," plus 10% of the book's retail sales in the New York vicinity.

Reason for the check was a pang of conscience socking Benchley, who figured his drama reviews in a mag may have affected the actors' unemployment situation.

He made his offer of a cut and the publishers matched it.

4 to 6 Years for Bad Stock Plugs by Air Seer with Ability

Denver, April 21.

"Tajmah," or Gordon H. Bryant in private life, a radio seer who broadcasts over a local station, was sentenced from four to six years in the state prison as the result of a charge of operating a confidence game in connection with the sale of stock in the now defunct Super Laboratories, Inc.

Bryant is said to have used his "Tajmah" name over the radio and advised people to invest in the Super Laboratories. The particular charge used in the trial had to do with selling stock to a man for $1,500 and his house. James A. Smith, president of the laboratories, who pleaded guilty recently, took the stand as a witness against Bryant. He received a sentence of from three to five years previously.

First trial of Bryant resulted in a mistrial and Eddie Weiss, a bondsman, received a jail sentence and a fine for his connection with that feature of the case.

The judge told Bryant he had undoubted ability if used in the right direction, and Bryant promised he would endeavor to become a good citizen if he got another chance.

STAGE HANDS PLEDGE CLEAN BURLESQUE SHOW

Columbus, April 21.

Union men at the Lyceum, stock burlesque house, have promised city officials to clean up the shows and import an entirely new cast, provided the city does not further interfere with performances.

Officials replied if this pledge is kept, they will allow the house to remain open Sundays.

Due to these negotiations defendants in the city's action against sev-

(Continued on page 63)

Daylight saving time goes into effect at 2 a.m. Sunday (26).

City folks seem to go for daylight saving while the rural folks still fight it. It gives the city man more daylight for relaxation, it is claimed. At the same time it keeps the folks away from the theatres for a time. Even with late curtains the legit experiences trouble with late arrivals or no arrivals at all. Golf holds them at the course until 9 o'clock, too late to think about theatres. The daylight saving angle is very much pro-golf.

Farmers claim milking is a routine on farms carried out religiously at a certain time. The cows are used to it. Daylight saving changes necessitates milking an hour earlier, so the poor farmer can get the milk to town on time. The cows resent the change, they say, and give poorer milk. Only a contented cow gives good milk, according to one of our best milkers.

Circuses' Break

Circuses are the only branch of show business to get a break with the law. They play usually one-day stands, and the towns keep that day open for the circus. The circus people get the audience break just the same and save plenty of money on light bills, because of the late daylight hours which run over into the biggest part of the night performance and necessitates not more than an hour of electrics before the show is over.

Executives of show business feel that further fights against the daylight saving thing are useless. They have practically made up their minds to suffer the losses over the summer.

CAST-OFF PAYS-OFFS GET ALIMONY BREAK

Des Moines, April 21.

Iowa's Senate is apt to take a position of warding off on the make femmes who have lost a husband, in favor of alimony, through a bill introduced in the Senate about that very thing.

The bill says that if the separated coin provider shall ask for a look in on his financial status, to keep the old wife in weekly luxury, the burden of proof will fall upon the ex as to whether she needs all she's getting at present.

It's a reversal of the usual, when the divorce usually cries "he's making plenty and I need more."

In the Senate argument over the revolution on alimony, the Sepators told all they knew of gold digging dames. One of the Senators brought up that Peggy Joyce business. "In all of Peggy's career," he said, "she's never been able to collect from more than one mugg at a time, and Peg knows all."

Guesses on the Whys of Studio Jobs in Order to Get Connection

Hollywood, April 21.

A grand scale guessing contest starts in the studios everytime an unheralded newcomer joins the ranks, the right answer being the name of the man who got the newcomer the job. Studio workers claim it's their only way to learn who their real bosses are. Mergers, bankers' connections and rumored tie-ups with anybody, has the average film employee trying—with little success—to name the top guy.

Employees reason that the boss is bound to have friends and relatives he will spot in jobs. This is especially the case if the big boss is a non-picture man. Immediately he makes a studio connection, some member of the family will learn about it and clamor for a Hollywood easy chair.

Under Suspicion

That is why all outsiders, who aren't known from other studio jobs, are looked upon with suspicion. They're believed put there purposely to spy. By learning the new employee's connections, older workers can at least be on the lookout.

It is extremely difficult for anyone not previously a part of the business to crash a job unless that person has a strong connection with an important top person. Trick is to find the connection.

Merit Overlooked

Since Wall street became a factor in the industry, the guess is usually a family connection with the financial backer. Of late, with so much anti-film legislation in the air, guess is that the newcomer was put in to salve some political higher up. Sometimes the newcomer is figured to keep peace between the boss and somebody who knows too much.

Hollywood is too cynical to believe the arrival was put in because of merit.

When the connected new job-filler gets in, he is never given a tough assignment. He usually goes into the writing end. Next to writing, the choice is an executive desk, handling some minor end of production. Publicity and sound department are also selected.

When the arrival is suddenly taken off the payroll, speculation starts anew.

LOIS WILSON RETURNS TO HER DISCOVERER, U

Hollywood, April 21.

On the strength of her showing in "Seed," Lois Wilson has been placed under a long-term contract by Universal, embracing one year and four annual options.

U first discovered Miss Wilson through a beauty contest which it tied in with, taking a trainload of lookers to the coast with the winner, who was Miss Wilson, for a try at pictures. After four years Miss Wilson swung over to Paramount.

The last several years she has been free-lancing.

Oakie's Demands

Hollywood, April 21.

Demanding better terms, Jack Oakie is battling again for a new contract with Paramount.

Comic also wants to eliminate obligations to several agents.

Muni Testing

Paul Muni will have the title part in Howard Hughes' "Scarface" if his last week's eastern test is oke.

Muni is testing for leads at the Fox New York studio.

Enright's Debut

Hollywood, April 21.

Florence Enright, legit, gets her initial film part in "Women Love Once," at Paramount.

Came out here a month ago and played in "Napoleon Had It, Too," Theatre Mart stage play.

The cynic is one who knows the price of everything and the value of nothing.

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

Grauman's Alibi

Los Angeles, April 21.

Using wax figures in the lobby of the Mayan as atmosphere for "Street Scene," Sid Grauman has a cop, a typical east side character and Col. Lindbergh.

Asked about the Col., Grauman was apologetic.

"I couldn't find one of Al Smith," he said.

Carewe's Garbage Stunt Cost $492,000—Ready

Dallas, April 21.

Edwin Carewe's $492,000 garbage disposal plant here will be ready for opening, April 25.

Plant is owned by Biltmore Conservation Co., of which Carewe is principal stockholder. Construction completed after considerable legal difficulties, involving location of plant.

Carewe is the second figure in show biz to become entangled with local muny government within last few months. Karl Hoblitzelle, former head of Interstate (RKO Southern) circuit, has a suit pending to stop the city dads from alleged misuse of taxpayers' money on certain construction work. Suit is filed in name of Hoblitzelle Investment Co., holding company for his real estate, including theatres and properties of RKO Southern.

During previous hearings, several animated cracks were passed between Hoblitzelle and Mayor Tate. Following his departure for Europe, Hoblitzelle seemingly left the case to his attorneys.

Blumenthal-Schenck on Stand in Stockholders' Suit

Hearing on the suit of minority stockholders of Loew's, Inc., against Nicholas M. Schenck, Arthur M. Loew and David Bernstein, as officers of the corporation, for an accounting of $9,000,000 in alleged profits in the sale of Loew stock to William Fox in March, 1929, was started Monday (20) in the N. Y. Supreme Court before Justice Cotillo.

Hearing consisted mostly of the reading of testimony taken before trial. The motion of Henry W. Taft, counsel for the defendants, to dismiss the action on the grounds of no cause of action was denied.

A. C. Blumenthal was the chief witness the first day. On Tuesday the court listened to the testimony of Nicholas Schenck. Whether the action finally goes to trial is at the discretion of the court.

In his testimony, Blumenthal took credit for putting over the deal. He stated that but for his efforts it might have fallen through on several occasions.

SAILINGS

May 5 (Cherbourg to New York), Dodge Dunning (Bremen).

May 2 (New York to Paris) Irving Thalberg, Norma Shearer (Mrs. Thalberg) (Europa).

May 1 (New York to Nice), Mr. and Mrs. Donald Henderson Clarke (Saturnia).

May 1 (New York to Paris) Mr. and Mrs. Don Clarke (Saturnia).

April 30 (New York to Paris), Yves Mirande (Paris).

April 25 (New York to Paris), Gilbert Miller (Bremen).

April 24 (New York to Milan), Mr. and Mrs. Carl Hoblitzelle (Augustus).

April 24 (London to New York), Peggy Wood (Leviathan).

April 23 (New York to London), Richard Bonelli, Eva Lewis (Hamburg).

April 21 (New York to London), Jos. Schildkraut (Lafayette).

April 18 (Sydney to San Francisco), Charles Hardy, Gil Derker (Ventura).

April 17 (Capetown to London) Bissi and Remo, Dennis Duo, G. F. Huntley, Grenadier Guards (Arundel Castle).

April 15 (New York to Paris), Jed Harris (Europa).

WILL MAHONEY

In Earl Carroll's "Sketch Book."
The New York American said: "Will Mahoney is the best of the individual entertainers that have appeared at the Palace this year. His dance on the xylophone, his own creation, is the most amazing feat in the history of dancing."

Direction
RALPH G. FARNUM
1560 Broadway

Bogus Prince Has Hot Time in Film Town Till Pinch

Hollywood, April 21.

The picture mob was taken again by Prince Michael Romanoff, born Harry Gerguson of Cleveland.

The "Prince" was around here about two years ago and left rubber checks as tokens. Local coppers have been waiting for him to return.

Gerguson came back several weeks ago without bothering to tip off the cops, and started his round of free meals and bed with the "royal" angle as his open sesame.

Also "Artist"

This time the "Prince" was more versatile than on his former visit. When he was away from the mob who knew him as the "Prince" he posed as Rockwell Kent, the illustrator. He went so far as to visit one of the Boulevard book shops and autographed a number of copies of Kent's "North By East." Book store doubled the price of the books.

The "Prince," who had been in New York recently, got careless with his checks in the east, and some of them followed him out here. New York police notified local gendarmes to pick up the "Prince" on sight. Gerguson was finally cornered by coppers, who shipped him back to New York, not wanting to embarrass the duped picture people by having him prosecuted locally.

Following expose of the bogus prince, Michael Romanoff, assistant director, was reported to have attempted suicide by jumping off the pier at Redondo Beach. Romanoff said his friends in Hollywood had suspected he was the Romanoff mentioned in the papers. He later denied that he had attempted self-destruction, claiming that he had become ill while standing on the pier and had fallen into the ocean.

The authentic Prince Michael Romanoff, brother of the late Czar Nicholas II of Russia, has been dead several years.

TULLY SELLS "BIRD" FOR FILM AT $100,000

Paying a price reported over $100,000, Radio has "Bird of Paradise," play by Richard Walton Tully. Dolores Del Rio will have the cast lead, playing Luana.

Tully, whose work was involved in litigation for several years, is thought to be in on the talker profit on a royalty arrangement, in addition to his flat outright purchase money.

"Bird" was produced as a Broadway musical this season, by Arthur Hammerstein and titled "Luana." It flopped and helped the producer on his road to bankruptcy.

Junior Specialist

Hollywood, April 21.

Chic Sale's 11-year-old son, with a desire to emulate his dad, wrote a letter to the Paramount casting director stating his qualifications as an actor and asking for work in one of the kid features there. Favorable reply came back, so the lad hopped on his bicycle, went to the studio and got a job.

He came home, told his father, got permission to go ahead, went down to the juvenile authorities for a working permit and drew a pay check at Paramount.

"Family Relations" in 2d Amos-Andy Talker For Radio's Release

Heart interest in one another through family relations will probably propel Amos and Andy into their second Radio Pictures talker. The aerial team's first for Radio was "Check and Double Check." It did well for RKO theatres its first week, then curdled, while never any panic for Radio Pictures, its producer, since the A&A duo copped $250,000 in advance with expenses, and a split.

There wasn't much to split. Most of the expenses, and mostly heavy, eventually found their way into AT&T for land wires for radioing as the blackface team traveled west or east or dallied at the coast Radio studios.

Now NBC, of the whole Radio Family, and RKO with RP and the other R's, if and when, believe cooperation should bring about another A&A, although the RKO mgrs. in convention did not wildly acclaim such an idea some months ago. Blood seems to tell though in pictures as around a microphone, and it looks like A&A again on the screen.

Following the release of the double checker, NBC unofficially advanced the opinion the Amos 'n' Andy spell on the air did not help the team. Other end of the puzzle is that perhaps the next one will.

William LeBaron, highest production authority in RP, okayed the second one when in New York last week.

U Says Von Stroheim's Sulk Is His Own Affair

Hollywood, April 21.

With Eric Von Stroheim failing to show up at Universal since Saturday when he walked out, studio claims the next move is up to him. The director scrammed after the studio had called off "Blind Husbands" and offered him his choice of playing the heavy in "East of Borneo" or directing "Boulevard." Universal says it is not obligated to the director.

According to the studio, its contract with the director called for payment of approximately $30,000 to him if and when "Blind Husbands" was completed. When the sales department in the east went thumbs down on remaking "Husbands," Universal says the Von Stroheim agreement was automatically cancelled. The director received $5,000 during his six preparatory months at the studio.

DePutti's Sketch

Lya DePutti will take a vaude chance this spring in a dramatic sketch. Tishman & O'Neil are producing it.

Out of pictures for some while, the German actress made a legit try this season in the wrong stage show.

METRO'S THREE RAPFS

Hollywood, April 21.

A third member of the Rapf family will help make pictures at Metro with addition of Maurice Rapf, 16-year-old son of Harry Rapf, as a writer.

Harry Rapf is on Metro's executive board and Joe Rapf, his brother, is head of the wardrobe department.

Maurice Rapf will go into the junior writers' department under Lou Edelman until college starts next fall.

REALTORS' FLOP, TRIES FOR 2ND MALIBU

Hollywood, April 21.

With practically all the available beach frontage at Malibu built up, screen players and real estate developers are hunting for new ocean side spots to establish another exclusive beach colony of summer homes.

Location must be near enough to permit easy transportation between the beach and the studios, but far enough away from the burg to keep the drop-in pests from easing in on the evening steaks.

Most favored location is around Iaguna beach, semi-artists' colony 45 miles south of Hollywood. Others are going still farther to La Jolla, but that's too far for most of the picture people. It's a three-hour ride from Hollywood and populated mostly by retired bankers who are none too friendly toward picture people.

The strip of sand called Malibu accomodates about 80 beach houses, each lorded by some picture name. To get another house, on to the beach, they'd have to push back the Pacific.

Malibu became a fad about two years ago and sold out before the real estate operators who developed it knew what they had. Ever since that time, every realtor in L. A. has visioned another beach rainbow with picture names as the pot of gold.

Several beach colonies have been started but none got to a point where pictures took them seriously. Each time they ended as one of those "$100 down and try for the rest."

There's no set formula for making a beach spot a picture hangout. The picture mob goes screwey over the location or gives it the dead pan.

2 MORE M-G HOLDOUTS GIVE IN FOR 50 PER CENT

Hollywood, April 21.

Rafael Rivellas and his wife, Maria Guerrara, Spanish players at Metro who previously refused a settlement on their contracts, have accepted a check for 50% of the time yet to run.

This leaves only two holdouts, Juan de Landa and Jose Crespo.

Rivellas and Miss Guerrara will remain in Hollywood for a time, hoping to catch engagements at other studios.

GLORIA BURNS LOUELLA

Miss Swanson Declined to Give Her Air Service Gratis

Hollywood, April 21.

Eastbound Saturday night (18) with Gloria Swanson were Mr. and Mrs. George Armsby, formerly of Blair company, bankers, who figured in Pathe's refinancing. It is understood Miss Swanson is after money for her "Rockabye" and needing funds.

Also understood that the actress will make an eastern broadcast at fancy money, which was her reason for refusing Louella Parsons' invite to broadcast an interview recently.

Miss Parsons stated Saturday night (18) at Marion Davies' party she is greatly displeased over Miss Swanson's turn down of her radio invitation. That wasn't all Louella said about it.

Gloria Swanson arrived in New York yesterday (21), from the coast.

Many conflicting reports concerning her trip east. One is that Miss Swanson could not get together with United Artists on financing of her pictures and is here to personally arrange for that herself.

WEATHER

Paris, April 21.

Warm weather all week, with biz off.

Showers Sunday helped the matinees, but week's average low.

LINGUIST STARS READYING

WAMPAS DIRTY "ROAST" MEET ON COAST

Hollywood, April 21.

After Saturday night's (18) "roast" by the Writers-Wampas, the usual Hollywood reaction that possibly some of the pens behind the panning would be economically affected on employment cropped up. Show was more smutty and offensive than clever, which prompted this bitter reaction.

Despite competition from Marion Davies, giving an elaborate Heidelberg costume farewell party to Norma Shearer and Irving Thalberg, about 1,000 at $10 each attended the Biltmore in anticipation of roasting the picture industry. Instead, it became a dirty, insulting and foul languaged proposition which probably nullifies a repetition.

Thin-skinned execs are said to be burned at some of the instigators of the material. Even worse placards, gags, announcements and the like were held in reserve for the last minute without being displayed or announced.

It was the Wampas-Writers first annual "roast" with the W-W having its internal difficulties to a great extent up until zero hour.

As the first such pretentious function, considerable inside strife and differences over show, policy, program, etc., cropped up resulting in Al Cohn, president of the Screen Writers' Guild, resigning and others taking a don't-want-to-be-bothered attitude.

Burn-ups

Local newspaper bunch burned at not being taken care of although requested for favors all along.

Other internal burn-ups. Wampas being an advertising men's organization should have had free publicity co-operation the Writers felt. Instead, Sam W. B. Cohn, a free-lance press-agent, received payment for his services in publicizing the W-W "roast."

Writers branch, when Joe Sherman of Metro's press dept. decided against a free list, wanted to get up a limited number of invited press people numbering no more than 20. When submitted to the Wampas branch, Sam Cohn for the latter augmented that list to 60 in order to take care of many other people, allegedly with an eye to future good will. This the Writers thought out of order because Cohn was getting paid for his services.

It decided the no free list thing after all. The Writers are burning.

Mexicans Bawl Plenty As Lone Bull Makes Monkeys of Matadors

Mexico City, April 21.

Something new at the bull ring Sunday when bulls copped the honors. Seven bullfighters were sent to the emergency hospital. Matadors (bull killers) polished off two of the six bulls, but the third Mr. Cow showed more fight than expected. Three matadors were badly gored.

That left the management a problem. Patrons howled for their money's worth, demanding that the three bulls be slain. Amateurs from the crowd jumped into the ring, but after two had been tossed, management gave the bulls a reprieve and called off the show.

Estelle Taylor's Publicity

Hollywood, April 21.

Sam Goldwyn has Estelle Taylor for "Street Scene."

Universal wanted her for the vamp part in "Talk of the Town," hoping to cash in on her present divorce publicity. It would tie in with their title, but Goldwyn outbid.

Cooling Coin

Los Angeles, April 21.

Tightening up on money by Los Angeles business men has taken some optimistic steam out of the All Year Club. Southern California's booster organization.

Club works on a budget of $1,000,000 annually, half given by Los Angeles county and an equal sum in contributions from business men. It's the second $500,000 that isn't coming in. Club has laid off some of its help, and there has been a general cut in publicity campaigns.

They still want another 1,000,000 people here.

NO. 2 GAYNOR GIRL IN TESTS FOR FULL YEAR

Hollywood, April 21.

Joan Castle, New York girl at the Fox studios in Hollywood nearly a year, has yet to play her first part. She has been plenty in make-up and before the camera, but all for tests.

A few weeks ago Miss Castle was assigned the lead in "Merely Mary Ann," but she had the role only an hour. Meanwhile, an executive conference decided the picture should feature as announced, Janet Gaynor and Charles Farrell. Miss Gaynor was recovering from an operation and Farrell was honeymooning in Europe, so the script was shelved temporarily.

On the Fox lot, Miss Castle is often mistaken for Miss Gaynor. Which suggests Miss Castle is valuable on the Fox lot as a Gaynor in reserve.

Crawford-Shearer Truce After Favoritism Charge

Hollywood, April 21.

Truce in the Shearer-Crawford feeling on the Metro lot is seen in the announcement that the Irving Thalbergs and the Douglas Fairbanks, Jr., would go abroad together for an extended vacation.

There are varying quotations on odds that with the new Joan Crawford contract signed this trip won't eventuate, but it's a studio secret that Miss Crawford wasn't especially wild about the way her stories were being treated. Better breaks for Miss Shearer were alleged.

Miss Crawford's re-takes on "Torch Song," which was on the verge of being shelved, and her previous objection to other stories, notably "Dance, Fools, Dance," have been aired. In the latter she averred that the boy would steal the picture.

Miss Crawford's old terms at $1,300 have been tilted to $2,000 a week under her new five-year termer. There are $1,000 weekly increases with each succeeding year.

3 Legits with Ruggles

Paramount has taken three legit players as opposites for Charlie Ruggles in "Girl Habit" when it starts shortly at the Astoria, L. I., studio. They are Donald Meek, Tamara Geva and Alan Jenkins.

This will be Meek's first in talkers. The legit was set through the Morris office after closing with "Oh, Promise Me."

Miss Geva, of "Three's a Crowd," and Jenkins, with "Five Star Final," will double from their shows for the Par talker work.

One of Those Things

Hollywood, April 21.

Mr. and Mrs. R. E. Knowlden, Jr., of San Francisco, seeing Hollywood, took their four-year-old daughter calling on casting directors. They got a call-back from Paramount and Marilyn was cast in the Paul Lukas picture, "Women Love Once."

Now Mr. Knowlden, an attorney, is thinking of opening a Los Angeles office.

FOR REGAINING WORLD MARKET

Foremost American Film Players Taking European Trips in Study of Languages—Domestics Prove Accents No Hindrance

IMPORT FLOPS

Hollywood, April 21.

If and when the major studios resume direct home made foreign versions out here, a complete new set-up is expected. There'll be fewer importations from Europe. The regular line of English speaking stars will be topping the billing. Players from other countries have proved no box office panics in any pictures so far released abroad.

In this line is the present desire by nearly every film top notcher to learn at least one other language. This has been prompted by the producers, who early began to forsee that the power of the imports at the b.o. could never compare with the pull of the established American players.

First feeling that Europe would not accept an American or English player speaking a foreign tongue with an accent prompted the early importations, but a development in the domestic market has since killed that fear. Checking the ace b.o. "names" in this country and in other English-speaking spots, producers awakened to the fact that some of the biggest favorites speak with an accent. Instead of affecting their drawing power, this has seemingly increased it.

Accented Stars

Standing of such players as Maurice Chevalier, Ramon Novarro, Greta Garbo, Marlene Dietrich, Dolores Del Rio, Lupe Velez and Paul Lukas has convinced the producers that if Americans will support these artists, no doubt Europe will accept an accent from present popular English speakers. Thus the rush of the stars to linguist text books and the routing of all vacations toward Europe.

Even if becoming necessary to spot any of the stars in direct shots, learning of other languages, the producers feel, will greatly assist dubbing. Being able to form the words to be dubbed in will naturally help the illusion in synchronized lip movement. Having the principals speak in a foreign tongue for dubbing purposes is already been carried out at Metro with Joan Crawford and William Haines pictures.

Buddy Rogers as 'Heavy' Steals Picture and Plot

When Paramount studio execs took their first look at sequences in "Lawyer's Secret" they went into a huddle with an unusual problem on their hands.

They had instructed Max Marcin, who directed, to "make an asset" of Buddy Rogers, whose drawing powers had slipped. Marcin made Rogers the heavy in a secondary part.

When the rushes were glimpsed in the projection room, production heads had to agree that Rogers had so completely dominated the picture and stolen every scene that something had to be done to get back the balance this story needs to carry it through convincingly.

Picture is so much Buddy Rogers and the director so successfully made him an asset, re-takes are necessary to balance up the rest of the cast.

Irene Purcell Op

Hollywood, April 21.

Irene Purcell, from legit, is opposite Robert Montgomery in "Man in Possession," stage play.

One Round of Golf, a Word From the Wife and Picture Is All Cast; That Social Thing

Hollywood, April 21.

The social thing in pictures motivates the entire industry out here. Takes in almost everything.

And never brought home so forcibly as when one exec deprecated the importance of the casting director by stating: "Do you know where they cast pictures? Not here! On the golf course or around the table.

"That goes for the rest of it. If we want something or somebody, just how we rate socially with one another, in a friendly spirit, directs the situation for us.

"Not that a good casting director, let's say, isn't a swell asset on the lot. Great! Knows just whom to submit as No. 1, 2 or 3 choice for certain tougher parts; knows their salaries, etc. But when it comes to borrowing a star or a good featured player or a director, or making some exchange deal, the casting director hasn't much say-so there.

"The big exec must step in and give out that telephony business."

The social thing in pictures goes for intra and inter-studio reationships alike. It's what motivates the relativity in manpower to a great degree, with perhaps two unseen forces explaining certain business relations. These unseens are usual the wives who may be pals or bridge companions, etc. Because they get along of nights or by themselves in the afternoons, they have no small bearing on how the males feel, act and barter together.

The clannishness of this community, which is surprisingly restricted and narrow considering the far-flung real estate all over Beverly Hills is something which hits the most casual observer right off.

Hollywood Service

Hollywood, April 21.

Special police service at Malibu, filmdom's beach colony, is efficient.

Awakened at a late hour by a police car tearing up the road with siren wide open, Al Boasberg stepped outside to get a load of the jam. Car stopped before a beach house and the chief of police stepped out briskly.

"Package of cigarets for Mr. Eph Asher!" he bellowed.

"GIRL CRAZY" AS BUY FOR RADIO'S MUSICAL

Paying $50,000, from report, for the talker rights to "Girl Crazy," Radio Pictures intends to turn it into a screen musical. Now it's a musical stage hit on Broadway.

That "Girl Crazy" is contemplated by William LeBaron of the Radio's coast bunch as among the producer's next season's releases may suggest the musical will be made on the coast during the summer.

Just another link in the forging chain that is binding the stage more and more every other day or so to the screen, meaning the screen needs variety in product as does the stage. Not a recent discovery.

Now That He's Nix-King, L. A. After Bluer Blood

Hollywood, April 21.

King Alphonso of Spain, heavily ballyhooed as the big social attraction for the celebrating of Los Angeles' 150th anniversary celebration to be held in 1932 in conjunction with the Olympic Games, is still going to be welcomed here in spite of jumping his monarchical contract.

Preparations for the royal reception of Al and his wife have had social L. A. all atwitter for some time. Social mob have gone so far as to have rehearsals for the reception of the King. Usually out socially, the picture colony has been invited in on the reception due to Al's rep as a play boy.

Knowing that the nix King would prefer the association of the smart picture crowd, in preference to a flock of dowagers, those in the social blue book let down the bars. However, when referring to the royal entertainment, they are careful to differentiate between their own people and "those representing motion pictures." Everything isn't even yet.

Disappointed because Al ducked his Kinging responsibilities before his visit to L. A., he'll have to accept lesser billing at the affair due to his being just a cit now.

Pronunciation

Hollywood, April 21.

Warners will have an unseen voice reading the names of players from the credit title on several new pictures.

It's an experiment in standardizing name pronunciation.

Hill-Marion Peace

Hollywood, April 21.

George Hill and Frances Marion are reconciled after a short separation.

Hill's Metro contract has been renewed and he has been assigned to direct his wife's next story.

LEGIT LEADS SET FOR "PRIVATE LIVES" FILM

A change of plans at Metro will have Alfred Lunt and Lynn Fontanne making "Private Lives" as their first talker, instead of "The Guardsmen." Metro has the Theatre Guild's leads for one picture with options.

"Private Lives" was intended by Metro for Norma Shearer. Switch arrived when it was decided "Private Lives" called for co-starring.

N. Dietrich West

Hollywood, Ajril 21.

N. Dietrich of Caddo is due back at United Artists studio April 25.

He is in New York on company business.

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$750,000 Yearly in East for Film Tests Solely by Big Cos. Without Any Co-operation Between Them

A solution is wanted for the $750,000 annual bill paid by the major picture companies for eastern talent screen tests, since talkers necessitated the drafting of film timbre from the stage. The test makers are talking economy, but so far haven't struck a working method or agreement.

There are no objections to the high number of useless tests, with the success ratio about 50 to 1, but the east's tests costs against the west's is irksome. Talent hunters are grabbers rather than scouts in the east, since competition for the comparatively few New York stage people in demand is so hot. The eastern scouts consider a satisfactory find something more than just another players. They won't trust each other nor co-operate.

In Hollywood the studios exchange casting opinions of players and frequently on the word of an opposition studio, a caster will drop a player from consideration. This exchange of references has been practised by the vaudeville booking offices in the east. But the eastern picture talent scouts won't take anybody's word but their own.

As a result, hundreds of eastern stage players have made tests for every picture company when the odds were heavy against their landing after the first test. On the coast if a player misses through incompetence in one or two tests, there's slight chance of being nursed by another studio.

Always Trying

The talent lookers know the general technical defects in the eastern tests, so believe they might find something in a prospect that previous tests didn't locate.

Average cost of an eastern screen test for all producers excepting Paramount is between $300 and $400. With the majors each making an average of five a week, the combined test bill yearly for the other big producers is around $670,000. Paramount's edge is the Long Island studio, where the testing in wholesale quantity is less expensive.

The only producer to decide thus far on some procedure to effect a saving is Warners. The Warner studio in Flatbush, making shorts only, closes May 2 for repairs. Upon reopening July 1, a good percentage of roles in the Warner shorts made there will be filled by eastern stage players and others, considered to hold picture possibilities by the Warner scouts.

A working agreement was reached last week by the Warner eastern casting head, Walter Meyers, and the Flatbush studio manager, Sam Saxe, for cojoining on the screen tryouts by way of talking shorts. It eliminates the individual tests almost entirely.

It is Warners' belief that besides the saving on tests for itself, the talent will have wider scope to make an impression in the shorts. They'll be paid regular salary for playing in the shorts, besides giving Warners some otherwise unavailable stage names for the short film product.

Shorts vs. Tests

Paramount had considered a similar plan, but dropped it. Par takes an opposite viewpoint of the scope theory, thinking parts in shorts may often be unsuited to the untried people and tend to place them at a disadvantage. Whereas, believes Par, in the regulation tests, with two contrasting moods of each player recorded, there is more room for exhibiting talent.

Par is the most prolific among the eastern face testers, because of the talent demands from its own studio in the east. The Astoria plant on a 30-picture schedule and averaging 30 tests for leads per feature, without the tests for shorts, will make records of close to 1,000 individuals this year. Par's test bill is held down by the steady employment of a mechanical staff on Long Island. Electricians, cameramen and directors are always there, with the cost allocated among regular studio expenses. Other companies must make special arrangements for each test in the east.

Healy Out of Col

William J. Healy, exploiter with Columbia, is no longer with the company.

Pro-Rata

Hollywood, April 21.

Producer and writer were discussing the making of a sea story.

"But," objected the writer, "we have made two sea stories already this year, and all the other studios are making them. Let's be different."

"What's the matter?" shouted the producer. "Isn't the ocean big enough?"

JR. DIRECTORS GINGERED UP BY ACADEMY

Hollywood, April 21.

Injection of an assistant directors' group into the Academy on the Coast is acting as a shot in the arm for the body general.

The directors' branch, of which the assistants form a section, feels the direct force of the young group. Directors went into it as a Big Brother proposition, but the activity and enthusiasm of the youngsters are infectious. It's the first time directors have mixed in a social way with their first lieuts to any extent.

Assistants aren't confining themselves to directors in their search for knowledge. They have adopted the entire Academy in all its branches and have drawn up the program to pry it open. They have decided to meet regularly the first Monday of each month and hale before them some representative of another branch of the industry to talk and be asked things.

They started this month with William K. Howard, director. May 4 the producer's case comes up, with M. C. Levee drafted to expound it.

Considering that the group is the youngest in individual ages in the Academy, and that many of the members have as much and often more working experience with pictures than the man they aid, the galvanic results possible to the Academy can be imagined.

FOX DROPS FOUR MORE IN CONTRACT PARING

Hollywood, April 21.

Fox is continuing to weed its lengthy contract list. It did not renew four players whose options became due last week. Four other players were dropped the previous week.

Included in the let-outs is Marian Lessing, engaged for German versions and who later went into domestics, playing in "Seas Beneath."

Others whose contracts were not renewed, all juveniles were Michael Bartlett, John Swor, and Robert Burns. The players had each served one year.

Beery On—Robinson Off

Wallace Beery's option for another year has been taken up by Metro.

Charles Knox Robinson, from the legit is being dropped by the same company.

Robinson, who went to the coast six months ago, is through the end of the month.

Ollivier at Radio's

Lawrence Ollivier, legit goes to Radio Pictures. Currently he is in "Private Lives" and the second in that show to go to Radio, Jill Esmond previously.

Actor's arrangement calls for his departure to the coast after "Lives" finishes, for one talker, then back to New York for stage work and a return to the coast for five years.

NICK LUCAS

This week, April 17, World Theatre, Omaha.

The Omaha Bee-News, Saturday, April 18, 1931

World Features Nick Lucas, Crooner

"Nick Lucas' crooning rates high, but the combination of his crooning and guitar accompaniment is irresistible."

Direction: **Leo Fitzgerald**, 226 W. 47th St.

PEACE BUT NO BLANKET DEAL YET FOR WB-PAR

Only picture deals so far made between Paramount and Warners have been fill-in dates.

While peace is likely, there has been no blanket deal for the new season's product from or by each other up to now.

'Every Girl' Like 'Greeks'

Hollywood, April 21.

"Every Girl," reported on the order of "Greeks Had a Word For It," goes into production in two weeks at Radio. Louis Sarecky, associate producer, and Mel Brown will meg.

Story is by John Howard Lawson.

Minimum Scale of $175 Wkly. for News Cameramen Outside Studios

After a week's conference in New York with President William F. Canavan, of the I. A., representative of four News Reel Camermamen unions, signed an agreement with the film producers for one year, covering salaries and working conditions. The agreement becomes effective May 15, 1931.

All news reel cameramen will receive not less than $175 per week or at a rate of $50 per day on a daily basis.

Assistant news reel cameramen well receive $60 per week or a $12.50 per day daily basis.

Unions represented were Chicago No. 666 by Eugene Cour, who also had proxy representation for Local 659 of Canada (headquartered in Toronto), and Local 644 from the West Coast by F. Walter Strenge, with offices in Hollywood.

The agreement does not touch the cameramen in studios or non-theatrical or educational films.

One of the provisions of the new agreement gives the free lance cameramen of the U. S. and Canada a break. Heretofore the free lancers offered many subjects with majority turned down. Under the newly signed order the free lance cameraman must not submit a story to more than one news reel and shall submit negative undeveloped, unless otherwise agreed by the producers.

The free lance men will receive not less than $50 a day on all assignments plus actual expenses.

There are some 500 free lance men under I. A. affiliation affected by this agreement.

There are 1,600 regularly unionized news reel cameramen aside from the free lancers.

The minimum allotment of men has been agreed as follows: 644, eight news reel cameramen; 659, four men; 665, one news reel man, and 666, six men.

The territory premise of the four unions are: 644, Maine, New Hampshire, New York, Massachusetts, Connecticut, Rhode Island, New Jersey, Pennsylvania, Maryland, Delaware, Virginia, West Virginia, North Carolina and South Carolina; 659, Washington, Oregon, Montana, Idaho, Wyoming, California, Nevada, Utah, Colorado, Arizona and New Mexico; 665, all Canadian territory; 666, North Dakota, South Dakota, Minnesota, Wisconsin, Nebraska, Iowa, Illinois, Michigan, Ohio, Indiana, Kansas, Missouri, Kentucky, Oklahoma, Arkansas, Tennessee, Alabama, Mississippi, Louisiana, Texas, Georgia and Florida.

Hazards

Agreement provides no cameraman shall be discharged upon refusal to shoot a hazardous assignment. Producers must furnish the men with suitable equipment.

All news reel men employed by the producers must be members of any one of the four I. A. locals.

The standard week shall be of six working days, Monday to Saturday, inclusive.

Producers must pay fares, sleeping car to the amount of a lower berth and fees of the porter; all meals to be allowed at cost; this phase to apply to the traveling assignments. Traveling men and resident news reelers when away from home will be allowed first-class living expenses.

Composite Credit

Hollywood, April 21.

After 12 writers had worked on the adaptation of the "Fall and Rise of Susan Lennox" at Metro, someone asked Martin Flavin who wrote the adaptation.

"The Authors' League," he replied.

WIRED CHURCH SHOWS SOUND FILM SUNDAY

Minneapolis, April 21.

"Tiger Hunting in India" was first sound picture to be offered as part of regular Sunday night services in wired Church of the Redeemer, loop Congregational house of worship.

Initial presentation drew crowd of 300, and will be repeated. Other talking pictures or those with sound trimmings, mostly hunt and travel subjects, will follow. A sound film every Sunday night as part of the regular church services is contemplated.

"I do not believe talking pictures ever will supplant sermons. You cannot mechanize everything. We are the first in the country to incorporate voice with church pictures. It is impossible to say how soon other churches will follow," said the pastor, Rev. M. D. Shutter.

The Hays Office and the Box Office

As almost weekly the Hays office draws closer to the boxoffice that brings out sharply that the Hays office is not a boxoffice adjunct or accessory. Welfare for the screen may not be such good welfare for the gate.

To monkey around with a boxoffice calls for much experience with that boxoffice. The boxoffice is not a theory; it's a receptacle. It's the place where the money comes in. And the boxoffice pays for everything in the show business, including General Will Hays' organization.

The interest of the Hays office is the public; to conform the public with the screen; to stand off reformers and the others; to answer the expected criticisms of anything as extensive as pictures. The more criticisms answered, naturally the more criticisms.

To nod the head affirmatively though to every criticism launched by word or type may lead to tying up the sources of the screen until what is left will be that which cannot be criticised and that which the paying public does not care to see. A criticism by a publicity seeker in the form of verbal abuse against pictures; an editorial by an editor who did not receive a gold pass, or the explosion by a clergyman about a picture he has never seen need not be accepted, as singular instance or as a number, as the voice of the nation.

Despite the reformers, editors and ministers there is a picture business reaching more people a day than the protestors could reach in five years. If a feminine star loses a shoulder strap, that's a streamer head for the film fan dailies. But if an editor in Hohokus, N. J., or Chicago, Ill., slings vitrol over the press, it never will know if even the paper's stockholders read it. And assuredly not the fans.

So America is not unduly overheated about the pictures as they are or what they have been. More interest lies in what they will be by the people who pay. In the picture business those who know best, when the people are paying to see pictures, are the theatre operators.

Film producers and exhibitors have the burden of presenting pictures that will draw in the theatres. Pictures mostly draw because of some one certain thing or more in them. It may be the story, the action, the stars or the combined performances, the latter evidenced by Fox's "East Lynne." Having the burden, having the boxoffice records of all of their pictures, having the experience and having the burden, how about the producers and exhibitors getting in once in a while on what the screen should and should not have? Who knows better than they if the picture theatre is to make a profit? And if the picture theatre does not make a profit, who will catch hell—the producers and exhibitors or General Hays?

There's such a thing as too much monkeying with the boxoffice. Or anything else as delicately sensed to a public response in dollars.

The welfare of the picture is very well; that's the General's all alone, and he has been doing pretty good at it. But when there is a lay reasoning exerted over the same b. o., the sensitiveness of the boxoffice appears to reflect it.

The boxoffice must be guided by show sense. That is what has kept the boxoffices open since they commenced to operate. And this is doubly applicable to picture production or picture advertising. A strangle hold on either or both may not hurt either, but it may choke the boxoffice to death.

After 12 years of prohibition the majority of the women's organizations of the U. S. say they believe a national referendum will show that this country doesn't want prohibition.

How about a national referendum on reformers?

HOPE WILLIAMS' RADIO FILMS BETWEEN PLAYS

Radio has given Hope Williams, current in "The New Yorkers" (musical) an odd contract stretching, with options, over five years. Under the agreement, Miss Williams works out her Radio contract between plays.

She is to make her first picture in the fall, going to the coast in September.

That first picture will be a story, tentatively called "Park Avenue," on which John Howard Lawson is at work.

Miss Skipworth's Hop

Upon completing "Scarlet Pages" at the Paramount Astoria studio today (22), Alison Skipworth will hop an airplane for the Universal lot on the Coast.

Miss Skipworth is from legit. U has her for one picture.

POWER OF SMALL TOWNS

Foreign Versions, Naughty Animals And Exploiters Get Hays Ultimatum

Hollywood, April 21.

Scheduled to return east today (21) or tomorrow, Will Hays in his more than two weeks' stay staged a series of conferences and powwows dipping into all branches of the industry, and emerging with a "100% clean" Code.

Includes (1) a 100% world domination over American-made pictures, whether domestic or foreign versions; (2) a studio and theatre promise of clean advertising and exploitation; (3) statement that all theatre circuits have promised not to book shorts or animated cartoons if they're not cleaned of their "rough" comedy. Latter, says Hays, has been deemed tolerable just because it's animal stuff.

All Versions Included

M. P. P. D. A.'s world domination of pictures extends the Code of Ethics to foreign versions in any language, whether made in this country or abroad. Scripts must be submitted and titles and themes must conform with the Code.

On the ad. thing, Hays staged a luncheon (at $1 charge to his "guests") at the M. P. P. D. A. rooms, bringing together all p.a.'s, circuits, theatres and studios. Told them that studios are not to promise one thing while theatres go ahead ballyhooing regardless; that the "rough" stuff is out on exploitation, billboards, posters, including those captions of "did she do right?" or any other form thereof. After his address, Hays scrammed out pronto, forestalling the flock of questions the publicists were formulating all through his address.

Which still leaves the p. a.'s with the feeling that it's the nuts. Feeling is they'll go ahead az iz.

Copy Suggestion

Hays even made the suggestion of submitting all studio copy to Mark Larkin, the Hays' local p. a. Considering the thousands of pages written every day at the major studios, the p. a.'s say that speaks for itself. Someone almost ribbed Larkin in formally adopting that as a resolution.

Hays read the usual statistics at all the confabs on censorship bills killed, desire to "clean from within," etc.

The gangster film cycle gets specialized attention with Chief of Police August Vollmer of Berkeley, who is nationally prominent, coming here on the invitation of Hays for two weeks.

Chief Vollmer will contact the producers in order to impress them that all gangster films must prove that crime doesn't pay.

ZUKOR CO-OP MANDATE SEEN IN W-C BUILDUP

Hollywood, April 21.

Augmentation of manpower on Paramount studio executive staff is regarded as an Adolph Zukor mandate to insure greater teamwork on the w.c.

Switch of Mel Shauer to the Coast as an associate producer; appointing of Robert Harris as ditto; reported negotiations for J. Parker Read; acquisition of Allen Rinehart, son of Mary Roberts, as literary assistant to David O. Selznick; plus possible shift here of some of the Astoria associate producers, is seen a vital move to build up manpower here.

Shauer, son of Emil E. Shauer and formerly in charge of foreigns, has relinquished that to Geoffrey Shurlock, now east in his place. Latter was formerly in charge of foreigns out here.

Bishoff Goes to U

Hollywood, April 21.

Sam Bischoff, resigned Columbia supervisor, becomes an associate at Universal. He is slated to make six actior pictures.

Bischoff, who made westerns at Col. is succeeded by Pen Pizar.

Exposure Rates

Hollywood, April 21.

RKO-Pathe, using 24 models for an artists scene in "Common Law," has a $10-$20-$30 a day scale for the girls.

Minimum goes to those in chiffon from head to foot.

In between for fig leaves.

Top for altogether.

Strippers started Monday and figure they'll get a week's exposure. Signs on doors leading to set are heavy with "absolutely" and "positively" in prohibiting visitors from wandering in for an eyeful.

Registered Script Racket Studios' Latest Parasite

Hollywood, April 21.

Studio fear of plagiarism suits has opened an avenue for a new type of racketeering being carried on here by a couple of chaps who are satisfied with piker money.

Bitten in the past by other types of plagiarism racketeers, studios for the last year or so have refused to accept unsolicited manuscripts, and any arriving are sent back unopened. But these two quick-money operators have been endeavoring to beat this by a registered letter type of trap.

All Inclusive

Boys send letters to scenario heads running like this: "It would be a good idea to have Miss Doakes appear in a picture in which she is a wealthy man's daughter etc,. etc."

Plots are of the uninspiring type but are so worded that they would cover about any picture in which the particular star mentioned would appear. Covering several studios with such letters, it's a case of waiting until some story is made that best fits the rough suggestion. Then comes a demand on the studio for payment.

Gimmickers are conscious that it will cost the studio at least $2,000 to defend any threatened suit, and immediately make an offer to forfeit all claims for $1,000.

Recently several studios have fallen for the trap and have paid out the solo grand rather than foot court expense.

Academy Invitees

Hollywood, April 21.

Invitations to join the Academy of MP Arts and Sciences have been extended to two writers, six producers, four directors and 12 assistant directors.

Writers are Martin Flavin and George Landy. Producers are William Goetz, J. Edmund Grainger, Jack Gardner, Harold Hurley, E. W. Butcher, and Archie Buchanan. Directors are Wesley Ruggles, Hamilton MacFadden, Jack Dillon, and Alan Dwan.

Two eastern projection executives have been elected to associate membership in the Academy. Harry Rubin, chief supervising projectionist for Paramount-Publix, and P. A. McGuire, executive vice-president of the Projection Advisory Council.

Election is recognition for the easterners' cooperation in the Academy's campaign to standardize release prints.

Weston Film Writing

Garnett Weston has a writing contract with Columbia.

He is a playwright and former p. a.

65% OF TOTAL U. S. POPULATION

Dictate on Entertainment—Other 35% of Population in Cities of Over 50,000—Women and Children Comprise Most of 30% Small Town Difference

10/1 FOR CLEAN SHOWS

Uncle Sam's small town population now dictates the fashion in world entertainment. This group of small population centres, none of which reach above 50,000, can doom or make a picture by the simple force, of its huge population strength. It has been figured on survey that the chances of a questionable film going over because of this condition isn't better than 2 to 1.

Fully 65%of the total population of the U. S., or 79,977,862 persons, live in these small towns, according to government census figures of 1930. That gives a tremendous force to the small towns on public questions or the right kind of entertainment.

Remaining 35% or 42,817,184 inhabit cities of 50,000 population or over, 30% less than the small town group.

It is a self-evident fact in filmdom that for every customer who patronizes questionable entertainment there may be 10 or more who will patronize clean shows. These are mostly women and children. A man going to a questionable show goes with another adult male or alone.

Women and children make up the greater part of the 30% difference in potential audience between the big city and small town groups. This may indicate the questionable entertainment has a degree of success only in the bigger and metropolitan spots.

It is noted that while a certain tone of sophistication has crept into the smaller towns throughout the country, they have not swung far from their inherent beliefs on clean entertainment. They represent the greatest bulk of what is known as public sentiment anywhere in the world and they know how to use it without direction or impelling force except their pocketbook limits and the intelligent foresight.

PAUL HURST'S DAMAGE

Rep Dented Up to $100,000—Besides $16,000 Due From Tiff

Hollywood, April 21.

Paul Hurst is suing Tiffany for $16,000 allegedly due him and $100,000 damages charging a breach of contract.

Hurst says he was engaged to play six "Classics in Slang" shorts at $1,000 a week but only made two. Also, he claims, Tiff loaned him to another studio at his Tiff salary, which hurt his rep, and finally dropped him.

Lupe Velez Worth $2,500

A $2,500 stage salary is inducing Lupe Velez into vaudeville. Weber-Simon steering.

Miss Velez opens four RKO weeks May 3 in Cincinnati. Week each in Cleveland and Chicago and a fourth at the New York Palace follow.

Metro Borrows Ates

Hollywood, April 21.

Roscoe Ates has been loaned to Metro by Radio for the Dressler-Moran picture, "Politics."

Film, first scheduled to start last week, won't get going until last of this week because of Polly Moran's broken nose.

Double Featuring Discussed by All Sides and from Many Angles; Hays May Take It Up on Return

Service!

Hollywood, April 21.

Under the new studio ruling barring agents from visiting anybody on the lot except the person with whom they have an appointment, smart execs are not trusting the talent salesmen.

Execs have their secretaries escort the agents outside the fence.

Double featuring has had its spurts at the box office since the inception of the industry. Before sound it gained particular headway. Every time theatre figures have lagged the two-for-one has bobbed up in spots.

Although spokesmen for the entire industry, making these observations, say that there is nothing on the horizon right now in the nature of an innovation, and that at present bigger theatres than during any double wave in the past are changing policy, yet the solons refuse to regard the present symptoms as anything more than a bigger-than-usual spasm.

Producer-owned circuits blame indie exhibitors for the latest two-for-one urge.

Indies blame distributors for holding up play dates until they were forced, in the places where they are doing so, to revert to the 2-for-1 resort.

Preaching one thing and doing another will not end the current wave, it is said. Something decided will have to be done immediately if it is to be curbed.

New York, Chicago, and always bargain-hunting New England, are the places where double featuring is gaining greatest headway, according to latest reports. Big houses, many first run, are included in the wave of these cities.

Spreading

Detroit, Milwaukee, Minneapolis, and Knoxville, are among other key spots beginning to get their first taste of double featuring in big houses. Elsewhere the movement is still dormant, except in some of the cheapest grinds and small towns where 2-for-1 is the only policy known to fans.

In New York City best illustrations of cut-ins by independents is being recorded. While the Springer circuit (indie) on upper Broadway has always gone for doubles, that is proving an innovation in important parts of the Bronx, where the big palaces have held sway.

Indie exhibitors, some who bought houses back from Fox and others who are invading the territory for the first time, threaten to make that borough another permanent film bargain hunting territory.

In producer circles is being discussed the feasibility of refusing to sell double-features to indies and keeping them out of their own theatres. Selling authorities predict that such a stand would open filmdom's gates wider than they have ever been to the old fly-by-night and indie producer of yesterday.

Will Hays is returning from the coast in another week. It is understood he is leaving sooner than was expected and that one of the first meetings he will call in New York will be on the double feature issue.

METRO'S $800,000 "MARCH" FILM ON AGAIN

Hollywood, April 21.

Metro's revue, "March of Time," which never saw release after several patchings were attempted, is up again for another try. Paul Gerard Smith and George Landy have it to be used as a background for an original about stage people, with some of the musical ensemble clips as incidental material, and a new title of "Toast of the Town" installed.

Film is reported as already representing $800,000. Some of its material has been used for shorts. Many other writers tried to work in a story to fit the "Toast" title.

RESTAGING RADIO CITY DINNER FOR POSTERITY

With razing of buildings for the new RCA amusement center on 5th avenue started, and cameras planted on the roof of the Victoria hotel to get a record of the project from excavation up, plans are now under way for the restaging of the original dinner at which the idea for Radio City was conceived.

This will probably be arranged later this week, with John D. Rockefeller, Jr., Owen D. Young, David Sarnoff, M. H. Aylesworth, Hiram S. Brown and S. L. Rothafel, who attended the first dinner-conference, getting together. Dinner will be photographed and recorded as of future historic interest and value, not to mention publicity worth now and when RCA City is completed.

That dinner was held at the Lotos Club about a year ago.

Plans are also under way to get one of the big officials responsible for the development idea to spade up the first piece of ground on excavation; another to drive the first rivet, etc., this also for the same values as dinner restaging.

Veiller as Director

Hollywood, April 21.

Bayard Veiller will probably have an inning at directing for Metro.

Playwright is currently on that lot as a writer, but is a candidate to meg an original on which he is now working.

CUTTER MAKES DECISION

Hollywood, April 21.

Lloyd Nosley has decided not to be a film editor all his life. The champ cutter, whose last work in that line was on "Reaching for the Moon," is going to write and direct for Trem Carr.

Now preparing his first, which will probably be for syndicate. Then Nosley gets some to do for Monogram.

Farmers and Theatres Beat Daylight Saving

Chicago, April 21.

Daylight saving proposal for Rockford, Ill., was defeated at the election last week by a majority of 2 to 1.

Fighting on the pro side were the auto and gasoline companies, with the picture houses, farmers and labor unions on the opposition.

Fight of the picture and farmer interests handled by the Standard Time League under the leadership of Frederick R. Clark.

"Greeks" on Film

United Artists will hold the stage title of "Greeks Had a Word For It" for the talker version.

Under consideration as a substitute was "The Three Blondes." UA discovered it was unavailable.

Lower Ad Rates by Dailies May Get More Suburban Film Lineage

Filmdom's tremendous suburban and neighborhood advertising budget that goes mostly to met dailies at present may be shifted to the radio lines on a localized broadcasting plan. This move is one of long consideration by the chief theatre operators who have been chafing for years under the stiff amusements rate charged by many newspapers.

The radio outlet is known to be utilized by at least two circuits at present and many independents in inland spots. Another circuit is also considering the move. The matter of a mass movement laid before the industry is under consideration.

So far there have been some reductions by certain met dailies in various cities. These were mostly accomplished by companies working on their own. The present movement aims to make a single movement by all show world to reach a correlative standing with other industrials and which is due filmdom.

Many of the dailies still adhere to rates which are far out of line with commercial averages.

25% Higher

Many of the theatre operators and the circuits particularly desirous of increasing their suburban lineage in the papers because of conditions or otherwise have been restrained from so doing by the rates. On the general average the amusement rate is around 20% to 25% higher than commercials.

The desire to increase suburban lineage comes from a survey made by certain theatre execs to show that the traditional idea that the advertising of pictures for their first runs downtown is sufficient and that subsequent runs in the neighbs need only directory ads is subject for experiment and corroboration.

Doob's Campaign

An example is the present campaign instituted at Loew's, under Oscar Doob, advertising head. Instead of depending on the first-run, $2 price advertising campaign which "Hell's Angels" got in New York, the Loew theatres took 300 and 400-line ads in various morning papers to plug the pictures when playing at seven Loew houses around Manhattan at the time.

The Loew theory evidently is based on the point that under present conditions pictures need a little more selling pressure for the neighb houses.

Since Doob inaugurated the experiment other theatre companies have considered the plan and appropriations. With percentage contracts in neighb bookings it is considered important that the neighbs be not neglected in advertising. Up to now such advertising has been done in directory style.

Boston First

In reduction of advertising rates for amusements, it is recorded that Boston has taken the lead. This town's dailies have always been the despair of theatre and film advertisers because of high rates.

The move started when the "Herald-Traveler" devised a "bulk lineage" schedule similar to that enjoyed by other industrials. Boston "Globe" announced a new rate April 1. At least two other papers are now considering a similar move.

In Cleveland where the "News" granted a rate reduction to merchants, the publisher is now considering giving a similar reduction to amusement advertisers, as the fair thing to do. Theatres in Cleveland are known to have suffered more from the current economic depression comparatively speaking than in other cities.

Among other papers outside of New York that have made reductions is the Chicago "Tribune." Among such concessions is the inclusion of film ads in all editions, including the mail edition.

A Baltimore sheet is considering a lower amusement rate to help theatres meet conditions. Baltimore's advertising rates on amusements are considered far out of line with circulations as compared with other cities.

Chester Morris' Return

Chester Morris arrived yesterday (Tuesday) in New York after a tour of Europe.

Within a week he leaves for the coast to prepare for "Corsair" at the United Artists studio.

Pop Warners' Shorts

Hollywood, April 21.

Universal has engaged Pop Warner, Stanford football coach, to make four shorts with his team.

Stanford four are to augment the Notre Dame program, which has been cut to six from the dozen originally planned.

Fan Mags' Crude Tries at Smart Stuff No Assist

Hollywood, April 21.

Studios are giving the chatterers and fan magazine interviewers little attention these days. It's becoming a problem to the fan mags, in that their representatives aren't getting those free feeds and special luncheons usually accorded the free space offerers.

Studios for a time played ball with the fan papers but the new trend by the latter in becoming inside-stuffy on pictures, without knowing how to go about it, has made the studios rather impatient with the chatterers. When they threw all the blurb stuff their way, it was okay, but if the fan mags are becoming sophisticated, that's something else again.

L. A. to N. Y.

Walter Herzbrun.
Winfield R. Sheehan.
Dr. Francis Groman.
Irving Thalberg.
Norma Shearer.
William Haines.
Will Hays.
Ben Gould.
Glenn Allvine.
Pat O'Brien.
Louis Cohn.
Harry Akst.
Richard A. Whiting.
Christy Walsh.
Benn Levy.

N. Y. to L. A.

Alison Skipworth.
Chester Morris.

Former Sec Writing

Hollywood, April 21.

Gertrude Rigden has been boosted into a scenario job at Radio.

She was Douglas MacLean's secretary.

1st Runs on Broadway

(Subject to Change)
Week April 24

Paramount—"Dude Ranch" (Par).
Roxy—"Doctors' Wives" (Fox).
Capitol—"Tailor Made Man" (M-G-M).
Globe—"Subway Express" (Col).
Rivoli—"Tarnished Lady" (Par).
Strand—"Public Enemy" (WB).
Winter Garden—"The Millionaire" (WB).
Rialto—"Gun Smoke" (Par) (23).
Mayfair—"Born to Love" (Pathe).
Warners—"The Flood" (Col).
Cohan—"City Lights" (UA).
Central Park—"Tabu" (Par).

Week May 1

Paramount—"Hell Bound" (Tiff).
Roxy—"Three Girls Lost" (Fox).
Capitol—(Not known Monday).
Globe—(Not known Monday).
Rivoli—"Tarnished Lady" (Par).
Strand—"Too Young to Marry" (WB).
Winter Garden—"The Millionaire" (WB).
Rialto—"Gun Smoke" (Par).
Mayfair—"Born to Love" (Pathe).
Warners—"Misbehaving Lady" (WB).
Hollywood—"Svengali" (WB).
Central Park—"Tabu" (Par).

$2 Pictures

"Trader Horn" (M-G-M) (Astor).
"Dirigible" (Col) (Central).

Foreign Films

"Zwei Herzen im ¾ Takt" (German) (Superfilm) (Europa).
"Wien, du Stadt der Lieder" (German) (Oswald) (Carnegie).
"Lumpenbal" (German) (Cameo) (24).
"Der Foersterkristl" (German) (Belmont) (25).

Roosevelt Hotel Doing Biz, But Not Making Money

Hollywood, April 21.

Roosevelt Hotel is going through a refinancing period with bondholders' meetings staged under the auspices of the Citizens National Bank all week, to stabilize overhead.

Hotel has $22,000 occupation charge, and while doing big business can't make money.

Joseph M. Schenck is president, Lou Anger director.

Paley's Testing Over

Hollywood, April 21.

Herman Paley has been let out by Fox.

The firm's chief tester.

JOHN G. ADOLFI

Because of the phenomenal box-office smashing records of Adolfi's picture, "The Millionaire" (George Arliss), Warner Bros. have again assigned him to direct Arliss in the life of "Alexander Hamilton," an historic epic which gives both director and star a chance to click with two of the best 10 pictures of the year.

Adolfi directed the "Show of Shows" which placed him among the industry's leading "meggers." "The Millionaire," the first picture of 1931 to rate "four stars" by critics throughout the country, and at the same time turn in box office records daily, has been held over in nearly all its play dates.

Hollywood

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Norma Talmadge is understood to be retiring professionally. Nothing scheduled for her on Joseph M. Schenck's program.

Sheehan East

Winnie Sheehan goes east this week for convention pow-wowing.

Clark and McCullough may jump from London to Hollywood for at least one Radio short.

F-WC Policy Changes

Policy changes in Fox-West Coast started by return of Oscar Oldknow and appointment of Gabe Yorke as coast publicity head include more individuality in theatre management and assigning exploitation men to each house permanently instead of operating under a central desk idea. Fox studio press department threw a feed for F-WC scribblers as a friendly gesture.

Oscar's Film Start

John Oscar, of New York legit, for a part in a Buck Jones western at Columbia because he's an El Brendel type.

Par Takes Libaire

Dorothy Libaird, in "As Good as New" in New York, comes here for Paramount's "Confessions of a Co-Ed."

"Rock-a-bye" Asleep

Deciding suddenly on a New York vacation, Gloria Swanson tossed overboard idea of making "Rock-a-bye." Her next is Ursula Parrott's "Love Goes Forth."

No Vaude at L. A.

Changing policy of the Los Angeles theatre to vaudfilm was suddenly halted when receivers decided they should have first gotten an okay from the creditors.

Radio Convention

Radio Pictures' national convention, opening April 27, brings 150 men from 40 exchanges to Hollywood. Don Eddy, coast publicity head, and Lou Shapiro making arrangements.

Marcus East

Lee Marcus headed east after five days here at RKO-Pathe. He left Joe Fields, son of Lew Fields, in a writing job after bringing him out.

Warners Move Back

Warners resuming production at its former Hollywood studio. Present Burbank plant too crowded with heavy FN schedule.

Negro Shorts

Sam Kramer will produce a two-reel comedy series using colored players at Tec Art. Spencer Williams, Negro director, will write and meg the shorts.

Titles Dont' Pay

Film workers who bothered to think up new titles for $25 to $100 offered by studio heads are getting the run-a-round in some cases. Studios say they are marking time because the accepted title may be temporary.

Calif. Hot for '32

Approaching 150th anniversary celebration of Los Angeles, plus 1932 Olympic games, has Southern California laying elaborate preparations for the expected tourist influx. Sporting fraternity is also getting ready sub-rosa for the new gold. Chief plans are to corner some of the gambling money eyed already by Mexican and Navada resorts.

The Bowman, Rodriguez, Coffroth bunch who run Agua Caliente have taken over Jack Dempsey's Ensenada (Mexico) holdings. Beach and roadhouses also rubbing hands.

Monte Katterjohn, veteran Paramounter, is back in the Par studio scenario department.

U Blankets Colleg's

No publicity, Universal has decided, for the college students being brought here for tests. Studio figures by cutting out the bally, if tests are n. g., the young people will go home quietly and not hang around Hollywood.

Film Juves as M. C.'s

Two film juves are on two weeks m. c. apprenticeship for RKO. Bobby Agnew is at the Los Angeles Orpheum and Rod McClellen at the San Francisco, Orpheum. If they click they'll alternate.

RKO-Pathe has June McCloy, ex-Par girl, for "Gold Diggers" shorts.

L. A. Theatre Snubbed

No takers among the circuits for the Los Angeles theatre. Five grand weekly rental asked. Percentage operation offers are the only bids.

Virility Wins

"Spent Heroes" didn't please the virile boys playing in the picture, so First National is calling it "Spent Bullets" again.

David Manners replaces Frank Albertson in "Bullets." The former Fox boy considered too youthful.

U Reopens

Universal is looking for a "Mississippi" location not too far from Hollywood. Studio will borrow Anita Louise from RKO-Pathe to play opp. Lew Ayres in it.

Universal starting this week with "White Captive." Either "Miss.," "Lilies of Broadway" or "Waterloo Bridge" next.

Fred Datig, casting a casting director type for "Let's Play King" at Paramount, chose Jack Baston, who's a double for Datig.

Wyler's Three Ayres

William Wyler will direct three Lew Ayres stories for Universal. They are "Manhunt" ("Outcast of Poker Flats"), "U-Boats" and "Baby-Face Killer."

Alan Rinehart, son of Mary Roberts Rinehart, and A. A. Kline are new scenario additions at Paramount.

Short directors working on new assignments at RKO-Pathe are Roscoe "Fatty" Arbuckle, Edward Luddy, Harry Sweet and Fred Guiol.

Film Tennis Tourney

Film tennis players are in the midst of their annual Motion Picture tournament at the L. A. Tennis Club. William DeMille is referee.

"Heavy" Trouble

John Meehan is rewriting "Daybreak" because Metro picture had too much Jean Hersholt and not enough Ramon Novarro.

No "Tomorrow" Juve

Belasco and Curran may cancel "Tomorrow and Tomorrow," legit, because they can't get a male lead opposite Kay Johnson. "Vinegar Tree," with Billie Burke, may replace it.

Spencer Tracy and Joan Bennett will be teamed by Fox in "She Wanted a Millionaire," original by Sonya Levien.

Lois Wilson's Five

Lois Wilson, at Universal for "Seed," has had an option for a five-year contract taken up by U.

Cullen's Threat

Following dismissal of theft charges against William P. Cullen by Harry Green, Cullen has instructed his attorneys to draw up a suit for $50,000 against Green. Theft charges were in connection with management of Green's "Ambulance Chaser" at the Hollywood Playhouse, which Cullen managed.

Fox P. A.'s Shift

Glen Allvine returns east this week. Vic Shapiro, who has been sharing Fox's coast and eastern publicity desks with him, coming west after the convention.

Farrell-Gaynor

Back from his honeymoon with Virginia Valli, Charles Farrell goes into "Surrender" at Fox and then for "Merely Mary Ann" with Janet Gaynor.

Par's Newest

Paramount latest New York talent includes 10 young men and women; Ira Hard, stage director; Brian Marlow, who wrote "Command to Love," and Madame Condes Neve, writer.

Contracts

George Brent, legit leading man brought to pictures by Fox, went under a five-year option contract at Universal. He was engaged for "Blind Husbands." Execs liked his tests and decided to hold on.

James K. McGuinness, former Fox supervisor and writer, will serve as a Paramount writer.

Gary Cooper's Paramount option picked up.

William Goetz, from the foreign department at Fox, becomes an associate producer. "Two Can Play" is his first assignment.

Irving Cummings back under a Fox directorial contract.

Dolores Del Rio will remain at Radio for a year, under a new contract handed her by the studio.

Evelyn Winters of the Paramount music department and 11 members of the orchestra drew new braces on their contracts this week.

Another stretch at Metro for George Hill. His next megging's on "Sea Eagles."

DOUBLE BILLS AND RENTALS

Coast Agents Seriously Proceed To Organize—Par Tells Attitude

Hollywood, April 21.

Agents are proceeding with their organization plans. Last night (Monday) a meeting was held at Phil Berg's apartment in the Beverly-Wilshire Hotel, with a committee comprised of Ruth Collier, John C. Flinn, the Morris office representative; Ed Small, Harry Weber, Eddie Silton, Dave Thompson, and Berg, to draft a constitution.

They contemplate control of the agents' evils from within and are inviting all talent peddlers to meetings scheduled shortly.

Paramount called all agents together at a special meeting yesterday, explaining its new pass system and assuring agents there would be no discrimination, but asking there be no abuses of privileges.

Par will station a special officer to keep all visitors off lot and confined to the front offices, with a special door list for okayed visitors. Mike Levee, addressing the agents, was voted smart in evidencing this friendly attitude rather than taking the arbitrary position others have assumed.

Special officer system at Par will control promiscuous wanderers, including annoying newspaper people unless by special pass.

Agents' attitude is that studios, since they are the market, must be catered to and evils from within eradicated. Nevertheless, they do not concede the studios haven't their own shortcomings.

Not Unanimous

Some executives frankly ridicule studios' attitude just because of eccentric competition and alleged stupidity on the part of producers

(Continued on page 54)

NEW ROXY TYPE OF STAGE SHOW

Roxy's stage show may undergo several experimental changes during Mike Marco's six-week stay in New York. The F. & M. head arrived Sunday. He will exchange posts for the time being with Leon Leonidoff, production supervisor at the Roxy, who is slated to go to the coast this week.

Leonidoff's visit west is primarily to acquaint himself with F. & M. units' work, with the likelihood Leonidoff will supervise production and changes on the units reaching the east upon returning to New York.

The new style for the Roxy stage show aims to call in more humor and panto. Action is expected to be speeded, while additional color will be lent through the innovation of big circus turns to emulate the variety of the ginger shows of the past. No staff replacements at the Roxy have been specifically mentioned.

RAW STOCK SALES OFF 30% FROM LAST YEAR

Hollywood, April 21.

With the shutdown of Universal, Tiffany and Roach, and lessened activity at United Artists, sales of negative film have dropped 30% under that of the first four months in 1930.

The three major producers of film, Eastman, Dupont and Agfa, have been concentrating on sale of super-speed stock, but use of the new negative has not pepped up the sales.

Laboratories are also yelling murder, for aside from Universal, the quiet studios were mainstay of the independent laboratories.

SPAIN AS LOCATION

"Marcheta" Will Follow "Cimarron" With Same Leads

Hollywood, April 21.

Radio is building "Marcheta" as a follow-up on "Cimarron," also using Richard Dix and Irene Dunne in the leads.

Studio is budgeting the film at $750,000 with about four weeks to shoot. Entire company will be taken to Spain in September for filming.

Miss Dunne arrived today (21) from the east. She goes into "Next Corner" at Radio.

William Le Baron is due here tomorrow.

EVERYTHING IN CHICAGO BUT A GOOD SHOW

Chicago, April 21.

Local theatres are continuing their suicide dive into the nickelodeon class by repeated price cuts. They are in a stampede, slashing at their own throats in spite of all the attempts of the exhibitor leaders and associations to hold 'em back. The previous week saw the sudden epidemic of the two-for-one ticket, which admitted two people for 25c to see two features.

Admission has been clipped still more, with a number of theatres going to 10c top. This move was necessitated when the houses quickly discovered the two-for-one ticket was keeping many singles away from the box office.

Exhibs in this town running wild at present. Starting with double features at the beginning of the season, which most were forced into by competition, they quickly went in for repeated price slashes, which has brought the general release theatres, in seven months, from 40c to the new low of 10c. Few houses can operate at a profit at this figure.

Besides the price and double feature angles, both of which hurt rather than helped the trade, many houses have gone for every sort of come-on with the exception of showmanship. They are now giving away radio sets, silverware, Chinaware, toys, pictures, souvenirs of all sorts; in fact, giving everything except a good show.

Execs O. K. Writers' Demands—But They Haven't Seen 'Em Yet

Hollywood, April 21.

Following the general meeting of the Writers' committee, headed by Waldemar Young, at the Academy April 23, they'll get together with the producers and present sundry grievances. Latter have assured the scribes of almost 100% accedance.

Writers' committee wants to get up a standard list of squawks in order to establish a Code of Ethics in writer-producer relations. The studio execs, meantime, without having actually seen the list, have expressed themselves heartily in accord with "playing ball," so everything looks merry-merry on the face of it.

Scenarists, however, are listing some stringent demands as regards the supervisor's and director's direct relations with the screen writer.

Don Ryan Adapting

Hollywood, April 21.

Don Ryan, novelist, is the new owner of a Pathe contract, his first job being to adapt "Iron Chalice."

EFFECT FELT AT PAR CONVENTION

Par Salesmen Instructed on Percentage Selling for New Season—Screen Advertising Left Out of A.C. Deliberations

FUTURE PRODUCING?

That the '31-'32 producing and selling season will be the most experimental of the industry, subject even to change over night, has been indicated for some time, but not recorded until Paramount completed the first of the big company conventions.

Depression and change of public taste are admittedly reflected in decisions reached by the private conclave of 215 Paramounteers in Atlantic City. It gave way to a similar get-together of 200 Warnerites in session at Atlantic City for three days this week.

Where Paramount a year ago was a leading advocate for percentage bookings, associated by report with a national checking institute, the Federal system, executives and salesmen returned to their territories this time with a new perspective.

This is to go slow on percentage, not to abandon it but restrict it only to certain spots where a split in the take will be to the advantage of the company and the exhibitor.

The reason for announcing a smaller percentage of titles for pictures than at any convention in previous years is reported by Paramount authorities, who sat through the private session, to be chiefly this:

Filmdom is in a story quandary.

(Continued on page 68)

GAIETY, B'WAY, WITH RADIO FOR 2 YRS.

RKO has leased the Gaiety at Broadway and 46th street for two years from Erlanger's. Terms are for RKO to pay a weekly rental of $3,000 and share profit on an unreported percentage split. Erlanger's is to assume the cost of house operation during the lease.

RKO is now a tenant of the Globe, on the next Broadway block. It pays Charles Dillingham $6,000 weekly, with its tenancy to expire next July.

Gaiety seats around 1,400. It has mostly played $2 talkers in the past three years, rented on short terms with options. Rental under that situation usually has been $4,000 or $5,000 weekly for the bare walls.

A report of the offer and terms asked by the Shuberts of RKO for the Central, and the conditions under which Columbia is now playing "Dirigible" in that house, is in the legit department of this issue.

Three for Del Rio

There has been a change in Radio's proposed contract with Dolores Del Rio.

Instead of one picture, with options, the studio is giving her a contract for three, with options. The trio is to be made for 31-32 release, under plans.

Saengers Adopt Boy

New Orleans, April 21.

The Julian Saengers have adopted an eight months' old boy from the Episcopal Home.

The Saengers recently married.

14 of 22 College Grads Qualify On RKO'S Managerial House Staffs

Of the 22 graduates of Washington University, Hiram Brown's alma mater, taken by RKO last year for managerial training, 14 have survived. They will be promoted to house managerships, with a new batch of grads selected this summer to receive similar training.

RKO is establishing a training school for prospective theatre managers, similar to Publix, with K. K. Hanson in charge. Entrants will be selected mainly from the Washington U. alumni. Others will be likely looking non-collegiate youths, also.

The eight failures out of last year's college batch of 22 boys either became discouraged and quit or were found unsatisfactory for the theatre managing profession.

Of the 14 survivors, ten are now considered qualified to go into a theatre as manager, with the remaining four believed to need more coaching.

14 More

RKO will bring the 14 boys into the New York home office next month for four weeks of all around training. The time will be split into three days' executive office experience, three days in the auditing department, a week on advertising and exploitation, three or four days under Milton Schwartzwald on music and a week at RCA Photophone for sound projection study. Their nights will be spent at the various RKO theatres in New York.

It is expected by RKO that at the end of the month the college grads, following the year's training as assistant managers, will be full-fledged managerial timber.

Same procedure will be carried out with the other boys coming out of the RKO managers' school in the future.

Jos. Plunkett and Nate Blumberg are in charge of bringing up of boys from Washington U. and elsewhere.

Swollen Script

Hollywood, April 21.

When S. J. Perelman and Will B. Johnstone arrived at Paramount studio to write the Marx Bros. story, they were assigned cubicles and went at it.

Five days later Perelman knocked at another writer's door and said, "Say, how many pages to a script?"

"Oh, about 95 or 100."

"Hey, Will," shouted Perelman, "how many pages have we got?"

Pause for counting, then Johnstone called back: "475."

Perelman poked his head back through his neighbor's door: "Say, do they make serials at this studio?"

$3,000,000 YEAR IN THEATRE ADS IN CHI

Chicago, April 21.

Figures for the first quarter of the present year show that while total newspaper advertising in Chicago has slumped far under previous years, picture advertising has steadily increased. It is now greater than at any time in the past.

Chicago is at present using more newspaper space for picture ads than any other city in the world. Chicago is spending approximately $3,000,000 annually, of which half that figure is expended by one organization, Publix-B. & K. The average weekly budget for B. & K. for ads reaches $34,000.

Four major local dailies available for theatare ads, "Tribune" and "Herald-Examiner," morning, and "News" and "American," evening. There's a tabloid, "Times," and the literary "Post" besides.

B. & K. is the barometer of the picture ads. When it increases the number of lines, rest of the theatres follow; when B. & K. clips down, other picture theatres figure they don't need so much space, either.

Flinn's Own Counsel in Pathe Fire Case with Burkan, Trial Lawyer

John C. Flinn's personal attorney, Arthur Butler Graham, will defend him in the revived manslaughter case arising out of Pathe studio fire, rather than Pathe and its attorneys, Coudert Brothers, retained for Fred W. Lally, who, along with Flinn, faces a hearing in New York May 6 Flinn, no longer with Pathe but in the agenting field in Hollywood as an associate of Ruth Collier, Inc., preferred having his own counsel.

Through arrangements between Graham and the Coudert office, Nathan Burkan is retained as trial attorney for both defendants. The manslaughter charges would have come to trial earlier but for Coudert's absence in Europe and recent illness of Burkan.

Meanwhile, an application for a change of venu has been denied. Lally and Flinn will come on from the Coast, arriving next week.

"Free Soul" at Chinese

Hollywood, April 21.

Norma Shearer's "Free Soul" (Metro) is the likely successor to Columbia's "Dirigible" at Grauman's Chinese.

Col's air film is only staying four weeks.

HIGH RENT FOR JONES' SHORTS

Bobby Jones series of shorts on golf is being counted upon by the Warners to bring $1,000,000 or more in sales. The first three complete will be released nationally every two weeks, commencing April 27. On that date around 1,500 houses throughout the country will exhibit the first short. Two Broadway, N. Y., theatres, the Hollywood and Strand, will debut it May 1. Brotherites are counting on 5,000 theatre bookings before the Jones drive is complete.

In some of the spots already sold Warners is getting more for a single short than for a feature. In Richmond, Va., an exhib is paying $175 for the privilege. Ordinarily he doesn't go over $20 for a short. Big first run houses are going as high as $2,500.

These houses will use Jones as the program's headliner, going more lightly on remainder of bill for the Jones periods.

L. A. Co.'s MM Dub Offer 100 Feet for $100

Hollywood, April 21.

Dialog, music and sound effects can now be dubbed into home made 16 mm. film at the rate of $100 for 100 feet. West Coast Sound Studios new local outfit specializing in small width pictures for industrial exploitation, are promoting this work. It's new around Hollywood.

Family writes the dialog to go with the scenes already shot, and also works out the incidental music and noises. Then the sound truck and its crew do the work of dubbing right in the amateur's home.

Idea is being sold on the basis of a visit every three months when the sound crew will dub everything shot by the family during that time.

Business Is Worrying L. A., Town Dull, with "Front Page," a Standout, Under $20,000 at U.A.

Los Angeles, April 21.

Dopesters can't analyze what's happened to business. It's taken a terrific brodie. Weather doesn't figure, but maybe it's spring fever. All agree something must be done to bolster.

Only the unusual pictures are doing anything, and then the runs are not what they should be. "Front Page" is the only film doing any real business downtown. At that, it will be under $20,000 at the United Artists.

"Connecticut Yankee's" $15,000 on its third week is nice, while "Cimarron" and "Lightnin'" at the neighbs did unusually well proportionately. However, it's certainly quiet on the western front.

"Seed" opened mildly to $8,500 on its first three days at the Carthay. Of this figure $4,500 was the premiere's $5 take. "Dirigible," at the Chinese, with $11,500 on its second week, is heading nowhere at all.

Despite the usual Marion Davies display space ballyhoo, "It's a Wise Child" will only hit $19,000 at the State. The RKO and Orpheum are both complaining about picture quality. The Orpheum is throwing out its stage shows completely Friday (24).

Estimates for This Week

Boulevard (Fox), "Cimarron" (Radio) (2,164; 35-60). Looks to go over $5,000, okay. Last week "Min and Bill" (M-G), $3,200.

Carthay Circle (Fox), "Seed" (U) (1,500; 50-$1.50) (1st week). Did $8,500 first three days with $4,500 of this on $5 opening; opinions here are that it's a good woman's picture.

Chinese (Fox), "Dirigible" (Col) (2,028; 50-$1.50) (2d week). Currently expected to do only $11,500; never got started in this house.

Criterion (Fox), "Connecticut Yankee" (Fox) (1,600; 35-65) (3d week). Probably under $15,000 this week, not bad. Last week over $16,000.

Egyptian (UA-Fox), "Lightnin'" (Fox) (1,800; 40-65). Should hit around $3,300. Last week "New Moon" (M-G), $3,000.

Orpheum (RKO), "Cracked Nuts" (Radio) (2,270; 35-85). New stage band policy in and out in one week may mean something on the gross, which may reach $10,500 currently. Last week "Ten Cents a Dance" (Col) did but $9,500; folded midweek. "Dance" started out at $12,000 pace but eased.

Pantages (Fox), "Millie" (Radio) (2,700; 20-40-65-90). Won't make $11,500 this week, although last week "Cimarron" smashed through for $16,200.

Paramount (Publix), "Gun Smoke" (Par) (3,595; 35-$1). Management avers that local KHJ radio act merits whatever trade house will get with $14,000 indicated, very poor. Last week "Skippy" (Par), on holdover, $16,000.

RKO, "Beyond Victory" (Pathe) (2,950; 30-65). Dipping to $10,500, although vaude drawing. Last week "Virtuous Husband" (U), $12,200.

State (Loew-Fox), "It's a Wise Child" (M-G) (2,024; 35-$1). Not so fancy at $19,000 considering usual half-page displays in local papers; extra space sometimes makes them suspicious. Last week "Doctors' Wives" went to $24,700.

United Artists (Pub-UA), "Front Page" (UA) (2,100; 35-$1) (1st week). Big wow for film mob, but just under $20,000 first week; management reports poor matinees but terrific night business; staying three and maybe four weeks.

Downtown (WB), "Finger Points" (FN) (1,800; 30-75). Fair at $11,000. Last week "Fifty Million Frenchmen" (WB) went to $12,000.

Hollywood (WB), "Finger Points" (FN) (2,756; 35-75). At $12,000 only fair. Same reached for "Fifty Million Frenchmen" last week.

Buff. Shy of Fireworks; "Men" Heads for $12,000

Buffalo, April 21.

Current week points to evenly distributed grosses. Peaks are off but the average level is up.

Estimates for This Week

Buffalo (Publix) (3,600; 30-40-65) "Dishonored" (Par). Looks about even with last week at around $23,000. Last week "Finger Points" (FN) did all right at $22,500.

Hipp (Publix) (2,400; 25-35-50) "Men Call It Love" (Par) and vaude. Strong vaudeville card should raise to about $12,000. Last week "Gentleman's Fate" (M-G) down to $10,600.

Century (Publix) (3,400; 25-35) "Charlie Chan" (Fox). Points to $8,000, off. Last week "Fifty Million Frenchmen" (WB) dropped to $6,800, poor.

Great Lakes (Fox) (25-35-50) "Connecticut Yankee" (Fox). May get neat $23,000 this week. Last week "Strangers May Kiss" (M-G) reached house record at over $30,000.

Lafayette (Ind) (3,400; 25-35) "Subway Express" (Col). Should roll over $10,000. Last week "Lonely Wives" (Pathe) slowed to $9,000.

COLUMBUS LAUGHING 3 PICTURES INTO $47,500

Columbus, April 21.
(Drawing Population, 475,000)

Plenty of comedy this week and things are looking on the up. They'll roar their way from one funny one to the next here all week long and cry for more. But they've got to be funny.

Last week marked the turning point in more than two months, all houses pointing to better times. Will Rogers, at the Broad, looks the best of the current week.

Estimates for This Week

Palace (RKO), "Cracked Nuts" (Radio) (3,000; 25-50). Not top by any means, but should do nice enough $13,500. Last week "Bachelor Apartment" (Radio) did well with $12,300.

Ohio (Loew-UA), "Tailor Made Man" (M-G) and unit (3,074; 25-50). Should hit $17,000 with little publicity for either stage or screen. Last week "Kiki" (UA) and unit got nice $18,400.

Broad (Loew-UA), "Connecticut Yankee" (Fox) (2,500; 25-50). Drawing and should keep right on; plenty of raves from critics and publicity; looks near $17,000. Last week "Dishonored" (Par) nice at $16,400.

Grand (Neth), "50 Million Frenchmen" (WB) (1,100; 25-50). Not so hot and no better than $4,000. Last week "Finger Points" (FN) $5,000.

Majestic (RKO), "Gun Smoke" (Par) and "Virtuous Husband" (1,100; 15-30). Split week house is going to have big job beating $3,700 this week. Last week "Beyond Victory" (Pathe) and "The Flood" (Col) closed at $3,900.

DUAL FILMS BOOST MONT'L SITE TO $14,000

Montreal, April 21.
(Drawing Population, 600,000)

A $50,000 gross for three weeks at the Princess ending Friday (24) of "City Lights" at 60 cents top in a 1,600-seater makes the highest total of any house of this size in the city to date. Rated to hold four weeks on first booking, it has fallen steadily and will be taken out April 24.

Palace and "Unfaithful" may jump gross to $13,500. Capitol has a deuce of good ones, "Last Parade" and "Command Performance." This house has been doing better lately, surprising management, and will be near $14,000 for current week. Nabes doing average biz, with summer drop in sight.

Estimates for This Week

His Majesty's (CT) (1,600; 50-$1.50)—"Trader Horn" (2d week). Hockey fans who stayed away last week will help swell gross; about same as first week at $15,000.

Palace (FP) (2,700; 75)—"Unfaithful" (Par). Chatterton locally popular; this week looks like $13,500. Last week "East Lynne" (Fox) a disappointment at $12,000.

Capitol (FP) (2,700; 60)—"Last Parade" (Col) and "Command Performance" (Tiff). Fans driting back to this house, which was heavily in red on stage shows; double features bringing them in; expectations of $14,000. Last week "Doctors' Wives" (Fox) and "Painted Desert" (Pathe) $13,500.

Loew's (FP) (3,200; 35-60)—"Kept Husbands" (Radio). Vaude is big attraction here, and unless standout gross brodies may get $12,000. Last week "The Prodgial" (M-G) and mediocre vaude only $11,500, not good enough.

Princess (CT) (1,600; 35-60)—"City Lights" (UA) (3d week). May be $11,000 this week, which will total $50,000 on three weeks and out.

Imperial (FP) (1,900; 25-40)—"Jazz Cinderella" (Par) and "Sea Devils" (Col). House improving, and this program figures to do $4,000. Last week "Outward Bound" (WB) and "Fighting Caravans" (Par) lifted gross to $4,500, very good.

Cinema de Paris (Ind)—"David Golden" (French). Nothing out of the way, with $1,800 looked for. "L'Homme Qui Assassina" (French) last week got around same figure.

DELIGHTFUL

Near by New York lies the HOTEL GRAMATAN at Bronxville. Its cuisine and accommodations have made this hostelry the mecca for thousands who recognize the many healthful advantages of living in the country, yet close to business.

For entertainment an important feature is a MEYER DAVIS ORCHESTRA.

Balto. Sees Normal Biz—'Dishonored' and 'Kiki' Around $20,000

Baltimore, April 21.
(Drawing Population 850,000)

The Century has "Kiki" this week. The Stanley has "Dishonored." Wheeler and Woolsey are at Keith's. "City Lights" moves to the elevatored Valencia. "The Millionaire" is holding over at the Auditorium and maybe something will happen in the way of good grosses.

Last week the Met Opera Company's four nights at the Lyric offered considerable opposition. Particularly on Wednesday and Saturday nights, when Lawrence Tibbett attracted the film fans.

Chaplin was somewhat of a disappointment at the Stanley last week. Off to a good start but didn't hit the high figure expected.

Estimates for This Week

Century (Loew)—"Kiki" (3,200; 25-60. Sometime since Pickford was a b.o. riot in this town, but may reach $20,000. "Skippy" (Par) last week got satisfactory $19,000.

Stanley (Loew-Stanley-Crandall)—"Dishonored" (Par) (3,600; 25-60). Dietrich draws here; looks like good week at around $21,000. "City Lights" (UA) last week got in eight shows a day for $22,000; all right, but short of anticipated figure.

Valencia (Loew-UA) — "City Lights" (UA) (1,500; 25-35). Moved over from the Stanley and should gather a good $4,500. Last week "Strangers May Kiss' (M-G) continued fine pace of its Stanley week for $5,500.

Parkway (Loew-UA)—"Strangers May Kiss" (M-G) (1,100; 25-50). Marks film's third consecutive week in town and maintaining gain; indicates a fine $6,000. Last week "It's a Wise Child" (M-G) was not quite up to expectations, but good at $4,500.

Rivoli (Wilson Amus. Co.)—"Beyond Victory" (Pathe) (2,000; 25-60). Should get near $7,500; all right. "Drums of Jeopardy" (Tiff) last week got a good $7,200.

Keith's (Shanbergers)—"Cracked Nuts" (Radio) (2,500; 25-50). Maybe $15,000 this week, oke. "Man of the World" (Par) last week satisfactory at $10,000.

Metropolitan (Warner-Equity—"Bad Sister (U) (1,300; 25-50). Should get a pretty good $4,200. Last week "Fifty Million Frenchmen" (WB), a holdover, slipped to fair $3,700.

New (M. Mechanic)—"Three Girls First" (Fox) (1,400; 25-50). Looks fair at $7,800. Last week "Connecticut Yankee" (Fox), a holdover, dove to about $7,500.

TACOMA FAIR

$6,100 for Orpheum's Vaude—"Kiki" Okay on $2,900

Tacoma, April 21.
(Drawing Population, 125,000)

Town shows signs of picking up, and this is a payroll town.

Orpheum still leading in interest with increased number of acts and gobs of publicity to sell vaude.

Estimates for This Week

Broadway (Fox) (1,500; 25-50-60) "Bachelor Father" (M-G) and "Charlie Chan" (Fox). Looks like fair $5,100.

Orpheum (RKO) (1,500; 25-40-60) "Subway Express" (Col) and "Cracked Nuts" (Radio). Split week with eight acts of vaude first half; down a bit but okay for $6,100.

Blue Mouse (Hamrick' (650; 25-35-50) "Kiki" (UA). First week and nice biz; may hit $2,900. Last week, second week of "Reaching for Moon" (UA) did $1,750, bad.

Rialto (Fox) (1,200; 25-35-40) "Trader Horn" (M-G). Looks good for $5,300, fine.

Philly Is Still Lazy

'Skippy' $22,000 at Keith's—'Father's Son' $42,000 at Mastbaum—Earle's Vaude

Philadelphia, April 21.

Downtown film business is still very much off. Hard to explain why certain houses and certain pictures have fallen down so dismally during the past month. Situation is admittedly becoming serious with some features being yanked after a couple of days. Some houses that used to be regularly good for two or three weeks are unable to hold attractions beyond a single week. Great weather, baseball, and that spring lethargy may be doing it.

"Skippy" is the one outstanding smash indication for this week. It looks good for two big weeks at Keith's. Notices were super-raves, and it should do $22,000 or better on its first week.

Another kid picture, "Father's Son," at the Mastbaum, was also liked and should see a moderate week's trade at this big house, although the stage show is not being splurged as was the case last week. About $42,000 indicated, which is just fair.

Constance Bennett's personal following should help "Born to Love," but the disastrous slump of the Boyd during the last two or three months is likely to offset that advantage. May hit $18,000, but much doubt of its being held over. "Man of the World" started well at the Fox and should make the grade for about $25,000; nothing sensational, but satisfactory. "Hot Heiress" isn't so hot and $18,000 is indicated at the Earle, which, starting Friday, reverts to a vaudeville policy of eight acts and a picture and no m.c. show. People are interested in the outcome. "The Millionaire," which had an excellent first week at the Stanley, should get between $14,000 and $15,000 in its second week, but is hardly likely to do a third.

"Dirigible" comes into the Chestnut soon, and Chaplin's "City Lights" has finally been sold to Stanley-Warner and comes into the Karlton Friday.

Estimates for This Week

Mastbaum (4,800; 35-50-75), "Father's Son" (FN). Kid picture got good notices and seems to be well liked; hardly more than $42,000 indicated. Last week "Cracked Nuts" (Radio) plus big "Circus" show just missed $50,000.

Stanley (3,700; 35-50-75), "The Millionaire" (WB). Arliss picture should get between $14,000 and $15,000 in second week; started at $19,000 first week.

Fox (3,000; 35-50-75), "Man of the World" (Par). William Powell seems headed for about $25,000. Last week "Connecticut Yankee" (Fox) got a sturdy $28,500.

Keith's (1,800; 35-50-75), "Skippy" (Par). Looks very good and had rave notices; $22,000 indicated and should hold over. "Dishonored" (Par) got about $13,000 last week.

Boyd (2,400; 35-50-75), "Born to Love" (Pathe). Constance Bennett clientele should help; house has been floundering, however, and not more than $18,000 expected. "Stepping Out" (M-G) bad last week; didn't hit $10,000.

Earle (2,000; 25-65), "Hot Heiress" (FN). Film musical doesn't promise much; lucky if getting $18,000; house turns to vaude this Friday. "Kept Husbands" (Radio) got $19,000 last week.

Stanton (1,700; 25-65), "Lonely Wives" (Pathe). Will be lucky to do $6,000.

Karlton (1,000; 50), "Men Call It Love" (M-G). Looks good for normal $5,000. "Fifty Million Frenchmen" (WB) around $4,500 last week.

Arcadia (600; 50), 'June Moon" (Par). About $3,500 for first showing. "Honor Among Lovers" (Par) got $3,000 last week.

BAMA'S TWIN FEATURES AROUND USUAL $9,000

Birmingham, April 21.

All's quiet with the exception of the Alabama where double features are still under study. Quite a few say the Bama will drop doubles soon. Main objection is the length of the shows, the bill last week running several minutes over three hours.

Hot weather is driving the fans away from the theatres and swimming being started.

Estimates for This Week

Alabama (Publix) (2,800; 25-50)—"Man of World" (Par), and "Devil to Pay" (UA). Nothing extraordinary expected from this dual bill, good for usual $9,000. Last week "Strangers May Kiss" (M-G), and "Bachelor Father" (M-G), had excellent week for $10,000.

Ritz (RKO) (1,600; 25-40)—"Body and Soul" (Fox). Just all right; near $5,000. Last week "Ten Cents a Dance" (Col.), $4,500, fair.

Strand (Publix) (800; 25-40)—"Bat Whispers" (UA). Good for moderate week at $3,000. Last week "Honor Among Lovers" (Par) did about $2,900.

Empire (Wise) (1,100; 25-40)—"Father's Son" (FN). Programs here are liked by those who want short shows; will click $3,500. Last week "Lottery Bride" (UA) netted $3,200, fair.

Trianon (RKO) (600; 20-25)—"Lonely Wives (Pathe), first half, and "One Shrieking Night" (Pathe), last half. Just another week likely; will do well to reach $1,000. Last week "Girls Demand Excitement" (Fox), and "Bad Sisters" (U), only $900.

Galax (Publix) (500; 25)—"Ten Nights in a Barroom" (Indie). May get pretty good $1,100. Last week "Gun Smoke" (Par) had light week for $900.

MINN. AND ORPH. SET PACE—$28,000, $14,000

Minneapolis, April 21.
(Drawing Population, 500,000)

At least two loop houses look set for a profitable week. These are the Minnesota and the Orpheum. "Strangers May Kiss" is the Minn's magnet, while Wheeler and Woolsey are Orpheum stimulators.

Excepting "Kiss" and "June Moon," at the Lyric, the week's screen attractions encountered pannings from the cricks.

Estimates for This Week

Minnesota (Publix) (4,200; 75), "Strangers May Kiss" (M-G) and Publix unit. Corking picture and splendid stage show; Norma Shearer's following turning out strong and should get around $28,000, good. Last week "Man of the World" (Par) and Duke Ellington unit, about $32,000, fine, Ellington getting credit for the extra draw.

State (Publix) (2,200; 60), "Fifty Million Frenchmen" (WB). Olsen and Johnson screen experiences anything but happy locally thus far; about $6,500 indicated, mediocre. Last week "Body and Soul" (Fox) fair on $7,400.

Orpheum (RKO) (2,890; 60), "Cracked Nuts" (Radio) and vaude. Mediocre stage fare and picture will mean drop, but not under $14,000, okay. Last week "Subway Express" (Col) around $12,000, picture mostly responsible.

Seventh Street (RKO) (1,400; 50), "Lady Refuses" (Radio). Advertised for adults only; may reach $4,500, fair. Last week "Painted Desert" (Pathe) first half, "Night Work" (Pathe) last half; about $3,500, poor.

Lyric (Publix) (1,300; 40), "June Moon" (Par). Picture well liked, though legit show here first; Oakie brought some trade; around $4,000 expected, fair. Last week "Seas Beneath" (Fox) about $4,600, fair.

Aster (Publix) (900; 35). "God's Gift to Women" (WB). Will be lucky to hit $2,000, fair at best. "Men Call It Love" last week, around $2,600, oke.

Grand (Publix) (1,100; 35). "Stolen Heaven" (Par) first half; "Reaching for Moon" (UA) second half. Ought to get about $2,700, good. Last week "Lady Lies" (All Swedish) first half; "Dracula" (U) last half. About $2,300, fair.

"NUTS" AND VAUDE IN FRONT IN K. C.—$21,000

Kansas City, April 21.

Two comedies, a mystery thriller, and a sex drama at the downtown houses this week.

At the Newman "My Past" is billed as "Based on the novel 'Ex-Mistress,' the soul-reveling autobiography which the author dared not sign," but looks weak for business.

Estimates for This Week

Loew's Midland (4,000; 25-50), "Tailor Made Man" (M-G). William Haines to the liking of his admirers; should get close to $13,000. Last week "Connecticut Yankee" $17,800, fine.

Mainstreet (3,200; 25-35-50-60), "Cracked Nuts" (Radio) and vaude. Will do all right near $21,000. Last week "Subway Express" (Col) fair on $16,500.

Newman (1,890; 25-35-50-60), "My Past" (WB). Hot publicity helping a bit, but will only get around $9,000, poor. Last week "Dishonored" (Par) fine at $16,300.

Royal (840; 25-50), "Charlie Chan" (Fox). Should satisfy for about $4,200.

Apologizes for Censors' Cuts

Harris Veils Asked Pardon from Screen on "Caught Cheating"—$27,000 Pitt's Best

Pittsburgh, April 21.

A quiet week is indicated. With warm weather starting to cut in and daylight saving beginning this week-end, lack of b. o. product won't help either for the current session. Name stage attractions may pull the de-luxers through for a creditable showing, however.

Penn will likely lead with the combination of Ted Lewis on stage and "Tailor Made Man." It should be at least $27,000 here this week. Stanley has "Cracked Nuts" and Peter Higgins on stage, latter a local boy, and may pick up $21,500, far from being good.

"Caught Cheating" has been slashed unmercifully by the censors at the Harris. Management was forced to make a veiled apology on screen and will be lucky to do $2,000. Cuts so numerous, with months moving and nothing coming out, that it's a wonder house is playing it at all.

With "Trader Horn" closing at Nixon after fortnight engagement, town gets another $2 entry May 4 when "Dirigible" comes into the Pitt for a run, George Sharp stock company closing there next week.

Estimates for This Week

Aldine (Loew) (1,900; 15-25-35-50)—"Don't Bet On Women" (Fox). Weak on b. o.;Edmund Lowe has consistenly failed to mean a thing around here; probably under $3,000 this week, bad. Last week "Kiki" (UA) also way down under $3,000.

Davis (WB) (1,850; 15-25-35-50)—"Behind Office Doors" (Radio). Rapped plenty by cricks and unlikely to better $3,500, very poor for this downtown site. Straight pictures here faring almost as badly as vaudfilm and no relief in sight. Last week "Bad Sister" (U) around $3,750.

Enright (WB) (3,700; 25-35-60)—"Behind Office Doors" (Radio) and stage show. Rin-Tin-Tin on stage; looks like maximum of $8,500. Last week "Bad Sister" (U) and Don Bestor's KDKA band; latter helped for $10,000.

Fulton (Shea-Behman) (1,750; 10-15-25-35-50)—"Man of the World" (Par). William Powell still a potent b. o. locally; should result in nice $5,400. Last week "It Pays to Advertise" (Par), in for only four days as filler, 'way off at under $2,000.

Harris (WB) (1,800; 10-15-25)—"Caught Cheating" (Tiff). With censor cuts so numerous will probably drop this site under $2,000, worst in long time. Last week, double featured "Girls Demand Excitement" (Fox) and "Ridin' Fool" for about $2,200.

Penn (Loew-UA) (3,300; 25-35-60-75)—"Tailor Made Man" (M-G) and Ted Lewis on stage. Band should help picture to satisfactory $27,000. Last week "Strangers May Kiss" (M-G) up to great $36,000, best in long time.

Sheridan Square (RKO) (1,800; 10-15-25-35-50)—"Man of the World" (Par). Around $3,600 indicated okay. Last week "It Pays to Advertise" (Par) four days only, bad at less than $1,500.

Stanley (WB) (3,600; 25-35-60)—"Cracked Nuts" (Radio) and stage show. Peter Higgins, home-town boy, in on big splurge and billed above film; combo, however, will hardly result in more than $21,500, poor. Last week Take-a-Chance show with "Mr. Lemon of Orange" (Fox) bad at $16,000.

Warner (WB) (2,000; 25-35-60)—"Charlie Chan" (Fox). Opened nicely and should reach $7,500. Last week "Beau Ideal" (Radio) around $6,000, poor.

'YANK' RUNNING AWAY IN WASH. FOR $32,000

Washington, April 21.

(Drawing Population, 450,000)

After a split week rental to the Metropolitan Opera for the last half, the Fox is back in business currently. "Connecticut Yankee" looks like a cleanup at $32,000.

Estimates for This Week

Columbia (Loew) (1,232; 35-50)—"Unfaithful." Will do about $12,500; Last week "City Lights" (UA) got $11,500 in its second week and departed.

Metropolitan—"Single Sin" (Tiff) Will do about $4,000 this week. Last week "Too Young to Marry" (FN) got $4,500.

Earle (Warner) (2,244; 25-30-40-60-70)—"June Moon" (Par). Won't do much better than $15,000, if that; a Par film here again after some time. Last week "Finger Points" (FN) didn't do so well, but may have nabbed $17,000.

Palace (Loew) (2,363; 25-35-40-60-70)—"Skippy" (Par). Should garner $23,000, good. Last week "Honor Among Lovers" (Par) $22,600.

Fox (Fox) (2,434; 15-25-35-60)—"Connecticut Yankee" (Fox). In the running for strong, $32,000. Last week "Men on Call" (Fox) got about $10,000 for first half, house being rented last half to Met. Opera.

Rialto (P) (1,978; 25-30-50-60)—"Gentlemen's Fate" (M-G). Doesn't look headed for more than $7,500. Last week 'Bad Sister" (U) and John Boles in person got good $15,000.

Keith's (RKO) (1,875; 35-50)—"Cracked Nuts" (Radio). Should beat $10,000. Last week "Man of the World" (Par) about $10,000.

$22,000 FOR "CHAN" IN CINCY—ARLISS $12,000

Cincinnati, April 21.

(Drawing Population, 700,000)

Returns at the downtown cinemas may show a slight gain this week. Biz tumbled last week after a good start. Summer weather and city-wide spring housecleaning and gardening blamed.

National Players, stock, at the Cox, are playing to a 50-cent scale. This halving of admission prices is a final attempt to keep going.

Estimates for This Week

Albee (RKO) (3,200; 35-75), "Charlie Chan" (Fox) and vaude. Mystery film is a pip for this house, but stage fare only so-so may pull a fair $22,000. Last week "Tailor Made Man" (M-G), $21,000.

Palace (RKO) (2,700; 35-50), "Finger Points" (FN). Barthelmess means more than racketeering material and heading for a good $16,500. Last week "Sit Tight" (WB) a shade under $14,500.

Lyric (RKO) (1,400; 30-50), "Last Parade" (Col). Tabbed as just another gangster cinema by local reviewers, but going fair at $12,000 pace. Last week "Honor Among Lovers" (Par) got $10,500.

Capitol (RKO) (2,000; 30-50), "The Millionaire" (WB). George Arliss all the way; looks like a fairly good $12,000. Last week "Bachelor Apartment" (Radio) fetched $9,500.

Strand (RKO) (1,350; 35-40), "Father's Son" (FN). Heading for a good $5,000. Last week "Dance, Fools, Dance" (M-G), a repeat, attracted $4,500.

Keith's (Lisbon) (1,600; 30-50), "Kept Husbands" (Radio). On way to a fair $5,500. Last week "Doctors' Wives" (Fox), $6,000.

Family (RKO) (1,140; 20-35), "Right of Way" (FN) and "Air Police" (WW) Split. Above average at $4,750 pace. Last week "W Plan" and "The Lady Refuses" (Radio), $4,000.

Erlanger-Grand (1,600; 30-50), "The Inn at the Rhine." German talker pulling about $4,500, same as last week's "His Love Song," also German.

Weather Slaps Newark, Maybe $23,000 on 'Finger'

Newark, April 21.

(Drawing Population, 850,000)

Glorious weather is too good for business. Mats slipped, although nights are all right. Grosses for this week will probably slip if this balmy weather continues.

"City Lights" continues for a third week and a third cut at the Shubert. Now down to 50c top. Has been no panic here.

Estimates for This Week

Branford (WB) (2,350; 25-40-50-65)—"Finger Points" (FN) and stage show. Should do $23,000 this week. Last week "Reaching for Moon" (UA) nearly $22,000.

Little (Newark M. P. Guild) (299; 30-60)—"Madel von der Reeperbahn." Big opening indicates at least $2,000. Last week "Lumpenball" nearly $1,500.

Loew's State (2,800; 30-50)—"Dance, Fools, Dance" (M-G) and vaude. Should have no trouble hitting $20,000. Last week "Unfaithful" (Par) near $18,000.

Mosque (WB) (3,281; 25-40)—"Body and Soul" (Fox) and "Captain Thunder" (FN). New double policy hasn't got going yet; should get $5,000. Last week "Misbehaving Ladies" (WB) and "Seas Beneath" (Fox) broke low with only $3,500.

Proctor's (RKO)—"Cracked Nuts" (Radio) and vaude. Good vaude should help for $17,000. Last week "Cimarron" (Radio), second week, $16,500.

Terminal (Fox) (1,900; 25-50)—"Connecticut Yankee" (Fox). Ought to beat $11,000. Last week "Mr. Lemon of Orange" (Fox), $6,000.

N. O. HOUSES HOLD UP

"Skippy" and "Horn" Running Close—"Nuts" Right Behind at $12,000

New Orleans, April 21.

(Drawing Population, 500,000)

"Trader Horn," at Loew's State will lead this week. "Skippy," at the Saenger, will play to more people, but the juvenile admission will cut into the gross.

Estimates for This Week

Saenger (3,568; 65)—"Skippy" (Par). Will do about $15,000 at kiddie admission scale, good. Last week "Front Page" (UA) did $16,000, okay.

Loew's State (3,218; 60)—"Trader Horn" (M-G). Leading everything at theatres regular pop scale; feature played Tudor here last month at $1.50; near $16,000. Last week "Finger Points" (FN) $11,200.

Orpheum (2,400; 60)—"Cracked Nuts" (Radio). Should draw $12,000, a pick up in biz. Last week "Dracula" (U), $11,000.

Strand (1,800; 50)—"City Streets" (UA). Looks like $3,500. Last week "Kiki" (UA) bad at $2,700.

Tudor (800; 50)—"Gun Smoke" (Par). May draw $3,000. Last week "It's a Wise Child" (M-G) very mild on $2,300.

'Frisco Slow, But Fox Okay Around $45,000

San Francisco, April 21.

Continued low grosses mark most of the downtown picture houses this week. Fox holds the outstanding place with "Secret Six."

"Trader Horn," at Erlanger's, last week went to a big $14,000 at $1.50 top.

Hot spell, which started off the week, is keeping theatre attendance down.

Estimates for This Week

Erlanger "Trader Horn" (1st week). Big at $14,000.

Fox (5,000; 50-65-75-$1) "The Secret Six" (M-G). Fast pace and indications point to $45,000, excellent. Last week "Charlie Chan" (Fox) did poorly; finished to around $28,000.

Warfield (Fox) (2,672; 50-65-90) "Mr. Lemon of Orange" (Fox). In winning stride for this house and will probably get easy $25,000, very good. Last week "It's A Wise Child" (M-G), $24,500.

Paramount (Fox) "Dishonored" (2nd week). Holdover not warranted and currently will get a bare $14,000, poor. Last week better than $20,000.

California (Fox) (2,200; 35-50-65-$1) "Hot Heiress" (FN). Disappointing and probably will get around $8,000, fair. Last week "Strangers May Kiss" (M-G) moved down from Fox and pulled $9,000.

Orpheum (RKO) (2,270; 35-50-65) "Cracked Nuts" (Radio). Off poorly and likely to get but $11,000. Last week "Ten Cents A Dance" (Col) folded in mid-week, $9,000.

Golden Gate (RKO) (2,485; 30-40-50-65) "Virtuous Husband" (U). Pulling usual trade and looks sure for $15,500. Last week "Misbehaving Ladies" copped $15,500.

Warner Bros. (1,365; 30-50-60) "God's Gift to Women" (WB). Indicates $8,000, fair. Last week "Kiss Me Again" (FN), so-so with $7,500.

Denver Battles Snow, 'Streets' on $16,000 Trail

Denver, April 21.

(Drawing Population, 400,000)

In spite of a couple of snow storms the film spots will be around normal this week. A kiddie revue, including 37 youngsters, is helping the Denver.

Estimates for This Week

Huffman's Aladdin (1,500; 35-50-75)—"Doctor's Wives" (Fox). On way to a fair $7,000. Last week "Connecticut Yankee" finished a second week to fine $9,000.

Denver (Publix) (2,300; 25-35-65)—"City Streets" (Par) and unit. Added juvenile presentation, local effort, a distinct aid; should mean good enough, $16,000, this week. Last week "Strangers May Kiss" (M-G) wound up with $17,000.

Paramount (Publix) (2,050; 25-35-50)—"Tailor Made Man" (M-G). Looks like an ordinary $10,000 here. Last week "Devil to Pay" (UA) finished at $6,900, weak.

Rialto (Publix) (1,040; 25-35-50—"Silver Horde" (Radio). Doesn't promise much at $3,750. Last week "Skippy" (Par) did fair $4,000 after a week at the Paramount.

Huffman's Tabor (1,900; 25-35-50)—"Mr. Lemon of Orange" (Fox). May approach $10,000, not bad. "Last Parade" (Col) went to a good $9,500 last week.

14 Days of Sun Ruin That B'way Mat. Habit—But Nights Okay and "Iron Man" $25,000

Broadway is whifling the warmest April breezes in years. It's great for baseball but n. s. g. for the theatres. Town has seen 14 consecutive days of sunshine, which is some kind of a local record, and daylight saving goes in this week end.

With the ball clubs getting the weather breaks the picture houses must stand the gaff of a three-way competition that includes, besides the sun, and the national sport, the circus at the Garden. The golf air being perfect cut the week-end figures plenty, too, plus 80,400 out to see the Yanks and Athletics.

The Globe with "Iron Man" (U) looks to be going along all right—as also "The Millionaire," on its second week at the Garden. Mats are way off all along the line, but nights are pretty good.

The Capitol is swinging "Strangers May Kiss" for a second warm week, probably hitting around $65,000 after a smash $94,500 first week. "Connecticut Yankee," at the Roxy, did $103,000 but was not held over. Spring fever, which takes the populace about three weeks to overcome, is undoubtedly helping to slow up business.

Estimates for This Week

Astor (1,120; $1-2) "Trader Horn" (M-G) (12th week). Slipping, but no date for departure yet. Last week claimed $16,500.

Capitol (4,620; 25 - 85 - $1.50) "Strangers May Kiss" (M-G) (2nd week). Held over in face of non-theatre weather. May get around $65,000. Smash first week of $94,500, matinees being off enough to keep it from hitting $100,000.

Cohan (1,395; 50-$1) "City Lights" (UA) (11th week). Sliding for an exit which will be around May 1; may do $8,000 this week. Last week $11,000, with house lonesome since ball season opened.

Central (916; 50-$1-$2) "Dirigible" (Col) (3rd week). Quoted last week at $16,300, most satisfactory. Only slated for four weeks.

Globe (1,065; $1-$2) "Iron Man" (U). Doing well; fight and gang films okay here; expects around $25,000. Last week $8,500 with second week of "Cracked Nuts" (Radio) 'way off.

Mayfair (2,200; 40-$1) "Cimarron" (Radio) (3rd week). Final week probably under $20,000. Last week $24,600; surprised by lack of punch after two dollaring at Globe.

Paramount (3,664; 65 - 85 - $1) "City Streets" (Par). Looks around $60,000, light. "Skippy" (Par) fell down on second week, doing but $53,600.

Rialto (2,000; 40 - 65 - 85 - $1) "Reaching for Moon" (UA) (3rd week). Currently not expected to go above $17,000. Dipped last week to $20,200. "Gun Smoke" (Par) heads in Thursday (23) and then "Seed" (U).

Rivoli (2,200; 40-65-85-$1) "Front Page" (5th week). This is final week and looks below $25,000. Last week $31,300, not bad. "Tarnished Lady" (Par) succeeds.

Roxy (6,200; 50-75-$1.50) "Quick Millions" (Fox). Near a light $75,000 this week. Last week "Connecticut Yankee" (Fox) went to solid $103,000.

Strand (2,900; 25-50-75) "God's Gift to Women" (WB). Frank Fay making personal appearances with film; has chance for fair $18,000. Last week, "Finger Points" (FN) bowed out after three weeks to $19,300.

Warners (1,100; 50-75) "Other Men's Women" (WB). House hanging at $6,000. Last week "Naughty Flirt" (WB) same.

Winter Garden (1,418; 35-85-$1) "The Millionaire" (WB) (2nd week). Arliss feature doing well and looks to grab $29,000. Did $36,000 on first full week.

DOUBLE FOX BILL IN PROV. CHASING $13,500

Providence, April 21.

(Drawing Population, 315,000)

Maybe only two of the main stems will get anything that looks like a decent gross this week. The State is doing well with "Trader Horn."

Majestic, too, is again in the money on a strong twin-feature bill. Victory also double featuring but the bill is not drawing.

Estimates for This Week

Loew's State (3,500; 20-50-75)—"Trader Horn" (M-G). Rated highly and a maximum gross of $24,000 indicated; although feature has been plugged but little mouth-to-mouth may send it above that mark. Last week "Tailor Made Man" (M-G) did $15,000, not bad.

Majestic (Fay) (2,200; 15-50)—"Doctors' Wives" (Fox) and "Mr. Lemon of Orange" (Fox). Best show in town for the money; house should get $13,500 this week. Last week "Illicit" (FN) and "Naughty Flirt" (FN) clicked for $13,000, good.

Paramount (2,200; 15-50)—"City Streets" (Par). Mixed opinions, but likely to hit a good $12,500 because of draw names. "Dishonored" (Par) last week nice at slightly over $12,000.

Albee (RKO) (2,500; 15-50)—"Cracked Nuts" (Radio). Lucky if currently reaching $7,000. Last week "Bachelor Apartment" (Radio) just fair at $6,000.

Victory (RKO) (1,600; 15-50)—"Comrades of 1918" (Foreign Film) and "Air Patrol." German war picture panned by word-of-mouth; no chance of going over $5,000, if that. Last week "Bad Sister" (Radio) okay at $5,500.

Fay's (1,600; 15-50)—"Charlie Chan" (Fox and vaude). Plenty of entertainment and going smoothly for at least $7,000. Last week "Little Caesar" (FN) on return engagement, pushed close to $7,200.

'City Streets' Will Lead In Louisville at $11,000

Louisville, April 21.

(Drawing Population, 500,000)

Best prospects this week are for "City Streets" and six acts at the Rialto, where total should be nearly $11,000. State will be next with "Tailor Made Man" for around $9,800.

Miniature golf courses open but are doing slack trade. They don't look like opposition this year, but beautiful spring weather has some houses worried. The Mary Anderson closed Saturday (18), with no lessee in sight. Wright Players, stock, likely to move in any day.

Estimates for This Week

Alamo (4th Ave.) (1,100; 15-25-40)—"City Lights" (UA). Chaplin back in this first run house after a successful week at Loew's six weeks ago; about $6,500 indicated. Last week "Gun Smoke" (Par) around $5,000.

Brown (Brown) (1,509; 15-25-40)—"Cracked Nuts" (Radio). Wheeler and Woolsey are building into money makers here; should reach $5,700, good for this house. Last week "Behind Office Doors" (Radio) just average, $4,100.

Rialto (4th Ave.) (2,940; 30-50-60)—"City Streets" (Par), and vaude. Good cast should top better than usual with solid but not outstanding fare on stage; $11,000. Last week "Doctor's Wives" (Fox) and six acts only $8,200.

State (Loew) (3,252; 25-35-40-50-60)—"Tailor Made Man" (M-G). Bill Haines should hit usual pace of about $9,800. Last week "Kiki" (UA) barely $10,000.

Strand (4th Ave) (1,865; 25-35-50)—"Dishonored" (Par). Marlene Dietrich new to this stand but probably oke results this week; $6,400. Last week "Connecticut Yankee" (Fox) failed to make the grade for h. o.; out after neat $6,900.

OUTDOOR SPOTS HURT

New Haven Feels Spring—Poli Running for $14,500

New Haven, April 21.

(Drawing Population, 300,000)

Racketeer films are holding the spotlight this week, with business falling off upon the opening of outdoor amusements.

Estimates for This Week

Paramount (Publix) (2,353; 65), "City Streets" (Par) and Publix unit. Will do about $13,500, fair. Last week "Dishonored" (Par) got $14,800.

Fox-Poli (Fox) (3,040; 65), Secret Six" (MG) and stage unit. Around $14,500 this week, moderate. Last week big three show, "Subway Express" (Col), Texas Guinan and F-M unit got a heavy $18,500.

Roger Sherman (WB) (2,200; 60), "My Past" (WB) and "Cracked Nuts" (Radio). Moderate at around $8,500. Last week "Finger Points" (FN) and "Lonely Wives" (Pathe) fair for $8,900.

College (Fox) (1,565; 50), "Tailor Made Man" (M-G). Looks low at $3,300. Last week "Lemon" (Fox) mild on $4,000.

Bijou (Fox) (1,536; 50), "Bad Sister" (U) and "Lightning Flyer." Will be mild around $3,600. Last week "Painted Desert" (Pathe) and "Bachelor Apartment" (Radio), at $3,700.

Flap Stuff Getting Chi Coin, "Born to Love" Strong, $31,000; Force "Skippy" Into Oriental

Chicago, April 21.

Only real money to be made in the loop this week is from the strictly femme trade flickers. These include "Strangers May Kiss," the leader, "Born to Love," and "City Streets." Last two named are getting a slight downtown advantage by displaying "adults only" signs.

Other than this trio the loop is wobbly. Orders from New York sent "Skippy" into the Oriental for a second loop run in spite of the fact that the picture disappointed two weeks ago at the Chicago. At the Oriental, with its strictly flapper trade, the film hasn't a chance. Evidently the home office wants this kid picture plugged no matter what the expense. It's gonna cost 'em plenty for their prerogative. From early indications this house will drop heavily into the red and give the Oriental its second consecutive losing week. House has about proven that it takes a stage attraction to get past. On the row there have been rumors of this house going double feature. This move, however, is extremely doubtful. Theatre has been worrying how to get even one presentable picture weekly.

"Kiki," at the United Artists, was weak from the jump. Competition for femme trade too tough. Around the corner, "Dishonored" is slowing rapidly in its third week and leaves in a couple of days.

"Dirigible," Columbia special, comes into the legit Apollo this Sunday (26) for roadshowing.

Estimates for This Week

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"City Streets" (Par). Stage show. Will pull the house up several thousand above previous week's bad mark, but will not prove anything exciting; fair indications at $41,000. Last week "Doctors' Wives" (Fox) disappointed at the cash drawer with sickly $34,700.

McVicker's (Publix-B. & K.) (2,200; 50-75-85)—"Strangers May Kiss" (M-G). Smash of the loop; appears capable of grabbing a standout $38,000; first time a Shearer film has gone into a run house. "Connecticut Yankee" (Fox) finished an excellent three weeks by going away with $14,200 last week.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Skippy" (Par). Stage show. House is in the rough again; no pictures available, and no strong attractions; hopes for the best with the second loop run for this kid picture, in spite of its so-so showing at the ace Chicago; figured that rave reviews and word-of-mouth would help; flaps staying away and a tough week apparent at $24,000. Last week about the same with "Three Girls Lost" (Fox).

Orpheum (Warner) (600; 40-60-75)—"Little Caesar" (WB). House on the winning side for the second consecutive week; miraculous; last week $8,900; current week indicates strong staying powers at $4,500.

Palace (RKO) (2,300; 50-75-85)—"Virtuous Husband" (U) and vaude. Will pick up slightly this week; no strong names on screen or stage, though word-of-mouth good on stage show; probably $24,000. "Behind Office Doors" (Radio) last week just got by, $22,300.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85)—"Dishonored" (Par). Will make three weeks after two good opening stanzas; this week should mean $11,000. Last week a satisfying $18,700. Wednesday (22) brings in "The Prodigal" (M-G).

State-Lake (RKO) (2,700; 50-75-85)—"Born to Love" (Pathe). Opened nicely and keeping in stride with three-cornered race for femme patronage of the loop; indicates $31,000 and will likely linger. "Cracked Nuts" (Radio) originally booked in for only one week and that was enough at $22,600 last week.

Studebaker (Insull) (1,200; 50-75-85)—"Vienna" (Indie). House now in a tough spot; in spite of brutal business must keep film two more weeks under agreement; goes dark again May 2 with neither screen nor stage product available; just a crying jag for current (2nd) week at maybe $2,500. Last week $4,200.

United Artists (Publix-UA) (1,700; 50-75-85)—"Kiki" (UA). Opening weakly and indicates not more than $25,000; can't last long. "City Lights" (UA) closed five weeks to satisfying $12,900.

Woods (Jones) (1,200; 50-60-75)—"Little Caesar" (WB). Picture making money for house; last week drew in $18,200 for the opener, and looks capable of dragging in $10,000 currently.

2 MAY BEAT $16,000 IN GOOD P'T'LAND WK.

Portland, Ore., April 21.

(Drawing Population, 400,000)

A scramble for extra business these days, with houses plugging and getting results. Spring weather opposition is starting, which means lines at the gas pumps, and gas 12 cents.

Orpheum and its eight-act vaude policy seems likely to lead the town this week. House did 25% better in March than for the same month last year.

Estimates for This Week

Paramount (FWC) (3,500; 25-60)—"Doctors' Wives" (Fox) with F-M unit. Will be okay near $14,000. Last week "Man of the World" (Par) ,$14,500.

Broadway (Fox-Portland) (2,000; 25-60)—"Strangers May Kiss' (M-G). Well exploited and strong for about $16,000. Last week "Connecticut Yankee" (Fox), in second week), $8,000, nice enough.

Orpheum (RKO) (2,000; 25-60)—"Cracked Nuts" (Radio). With long vaude bill may lead town at $17,000. Last week "Subway Express" (Col) fair on $12,500.

United Artists (Fox-Portland) (1,200; 25-60)—"Trader Horn" (M-G). . Follows road showing last month and doing well; near $14,000 and holds over. Last week "Front Page" (UA) poor with $6,500.

Rialto (FWC) (1,500; 25-50)—"Connecticut Yankee" (Fox). Moved down from Broadway for a third week and will do about $6,000, good. Last week "Right of Way" (FN) got poor $2,500.

Alder (Hamrick) (1,200; 25-50)—"Honor Among Lovers" (Par). Likely good enough at $4,000. Last week "Drums of Jeopardy" (Tiff) got weak $2,700.

Hot Competition in Seattle—Orph. Vaude $17,000, "Page" $5,900

Seattle, April 21.

(Drawing Population, 450,000)

Local managers of the first runs are putting all their stuff into the setup these days. This is due to competition getting keener through the Orpheum's extended vaude and the "showmanship" contest under way in the northwest district by Fox West Coast. Lobby displays are taxing ingenuity and stopping the mobs.

Estimates for This Week

Paramount (Fox) (3,106; 25-35-50), "Wise Child" (M-G) and unit. Big publicity for Marion Davies; looks like $14,000. Last week "Charlie Chan" (Fox) $12,200, fair.

Fifth Ave. (Fox) (2,400; 25-35-50), "Trader Horn" (M-G). Second week will be very good, headed for $10,000. Last week same film great at $18,000.

Fox (2,300; 25-50), "Kiss Me Again" (FN). Weak and may hit $4,200. Last week not good with "Three Rogues" (Fox) around $4,400.

Blue Mouse (Hamrick) (950; 25-35-50), "Kiki" (UA). Steady second week with $3,000 indicated. Last week same film $5,500, good.

Music Box (Hamrick) (900; 25-35-50), "Front Page" (UA). Big campaign with months of advance news dope on theatre pages; going for good $5,900. Last week, second of "Reaching for Moon" (UA) did $5,000, fair.

Liberty (Jensen-von Herberg) (2,000; 15-30), "Single Sin" (Tiff). Bert Lytell recently here for two weeks in stock, so local angle helped; looks good at $6,000. Last week "Headin' North" around $6,000.

Orpheum (RKO) (2,700; 25-60). "Bad Sister" (U). But picture is given bottom billing, big noise being vaude; still strong for around $17,000, great. Last week "Behind Office Doors" (Radio) and good vaude did $12,900.

WB Subsids on Same Block

The second annex to the Warner home office off Eighth avenue is scheduled to open May 1. Then several departments in the old building, including publicity, will move to the new floorage.

Housing then will be so complete all of the 20 Warner subsidiaries will be quartered in the same block.

B'klyn Spurts—"City" $50,000 This Week; Fox "Yank" $38,000

Brooklyn, April 20.

Splendid weather with ace pictures at the Fox, Par and Albee. Fox this week looks like a winner with "Connecticut Yankee." House has a new exploitation man, Morris Kinzler.

Paramount has "City Streets" and Gilda Gray on stage. Albee started lightly with "Cimarron" but looks okay now. Five shows daily. Loew's Met is splurging with eight acts of vaude and "Kiki."

Estimates for This Week

Paramount—"City Streets" (Par) (4,000; 25-50-85). Good reception from critics and Gilda Gray in a town where she's known; exploitation for this gal fine; business should be around $50,000. "Skippy" (Par) last week, a holdover, did $40,000.

Fox—"Connecticut Yankee" (Fox) (4,000; 25-50-75). Will Rogers always means dough here; maybe $38,000 this week. Last week "Conquering Horde" (Fox) around $20,800, light.

Albee—"Cimarron" (Radio) and Vaude (3,240; 35-40-60-75). House opening at nine a. m. with five shows daily; looks good at $33,000. Last week "Bad Sister" (U), $23,400.

Metropolitan — "Kiki" (UA) and Vaude (3,577; 35-40-50-75). Eight acts with expectations at $15,000. Last week "Dance Fools Dance" (M-G), $27,200.

Strand—"50 Million Frenchmen" (FN) (2,800; 35-50-60-75). So-so at $15,000. Last week "Finger Points" (FN), second week, $14,200.

N. Y. DAILIES GIVE IN ON FILM AD COPY STYLE

Biggest metropolitan dailies, which for years have dictated to theatre advertisers how their copy shall appear in type, have at last capitulated to filmdom. The argument was presented, among many, that refusal to grant proper display not only inferiorated picture advertising in comparison to department store copy, which always has had full latitude, but reduced the value of the copy for theatres by being lightly treated by the major percentage of daily readers.

Threats to pull out copy have been repeatedly made by some of the larger picture companies. None availed, until Warners took up the situation. This followed a series of educational get-togethers with dailies' advertising men. Charlie Einfeld and Myer Lesser of the WB organization presided over most of these.

Chiefly as the result of the Warner stand, according to indications, the New York "Times," "Herald Tribune" and "Sun" have agreed to run ad copy as marked.

Every company in the film field now is taking advantage of this leeway, going from the prescribed light-faced type and hair-lines to heavy hand-set lettering and rules.

COAST'S $5 PREMIERES NOT SO GOOD, SEZ F-WC

Los Angeles, April 21.

Fox-West Coast is making it plain to the studios that it is fed up on $5 premieres at its houses. Circuit claims that the prestige the studio gets with a bally opening means nothing to the theatre. According to F-WC, there's nothing but expense and headache for the theatre.

Several pictures that have had $5 shove-offs recently have expended more money on the opening night bally than they have made on the run. With the theatre and studio usually splitting on opening night expenses, the overhead piles up fast. Difference between a bally opening and cold opening in the majority of $2 pictures shown here recently is the difference between profit and loss on the first two weeks.

Louis Cohen Due

Los Angeles, April 21.

Louis Cohen, Fox realty head, heads east this week for a confab with Harry Arthur in New York relative to theatre deals, one of which may be the reported Fox-Warner plan.

Cohen is expected to arrive in New York April 27, due for a long stopover before returning to the Coast.

U. A.'S PROMOTION STAFF

Exploitation Men in Field—Hal Horne Home From Coast

United Artists is organizing a divisional promotion staff with the country split into 10 territories for the purpose not only of servicing UA accounts and supervising openings, but also, in co-operation with division managers for establishment of a closer contact with the field. Hal Horne, managing the affairs of John P. Medbury, writer-radio artist on the coast, is in New York and will be in charge of the field staff.

Horne in New York will work under the supervision of Bruce Gallup, along with whom the division representatives are now being lined up.

UA is not looking for mere exploitation men. It wants showmen who understand advertising, the operation of theatres and distribution.

RKO Reinstates Ads In Cincy Enquirer After Daily's Pans

Cincinnati, April 21.

RKO advertising is back in the Enquirer after eight days, during which the paper waged what ranks as perhaps the most vicious attack ever made by the press against a local business enterprise.

All but one of the seven leading downtown picture houses are operated by RKO. The Enquirer has the morning and Sunday newspaper field here to itself.

The yearly RKO advertising account with the Enquirer has represented an expenditure in excess of $50,000. Recently RKO's local advertising department decided to make a 50% reduction in display space used in the week-day issues of the Enquirer, and carry on in the regular way in the Sunday paper. At the same time RKO advertising in the Post and Times-Star, afternoon papers, was to continue unchanged. The reason given for the advertising cut in the week-day Enquirer was to avoid duplication of circulation resulting from coverage of the afternoon sheets.

Enquirer management notified RKO if there were any curtailment in its advertising schedule with that paper, no reader notices would be carried. Then RKO withdrew its advertising, the halt extending from April 10 to 17.

While RKO advertising was out of the Enquirer the paper published three editorials on separate days attacking the general standard of present film fare, and also criticising RKO for employing flash fronts and other ballyhoo methods now common in picture exploitation. The paper also changed its usual reviewing style and took healthy raps at the pictures offered last week in the three principal RKO houses.

With the resumption of RKO advertising in the Enquirer, the feeling among newspaper men and advertisers in Cincy is that the paper will let up on its editorial panning and severe criticisms of the picture industry.

"Lifetime" for U, Which Will Keep Film Kidding

Hollywood, April 21.

Universal has closed for the rights to "Once in a Lifetime," with price kept under cover. Negotiations were completed in New York, although preliminaries were started here with Carl Laemmle, jr. when Moss Hart, co-author, was here playing in the local stage production.

Had Universal been unable to get the rights to "Lifetime," it intended making a picture-kidding film regardless. John Murray Anderson had been assigned to read possibilities from local authors for such material.

Junior Laemmle will retain the kidding atmosphere of the play but will remove any suggestion of too pointed satire.

Corthell Lands in Film

Herbert Corthell, legit, has a one picture contract from Paramount. He goes into "Scarlet Hours," new Nancy Carroll talker, Edmund Gulding director. Mike Connelly placed.

Same office also set Jerome Daly, from legit, for "Girl Habit," Par's new one with Charles Ruggles.

Indiana Offers Free Ride to Its Patrons; Circ's Double $7,800

Indianapolis, April 21.

(Drawing Population, 450,000)

Springtime weather is cutting into business this week. Loew's Palace got more than its share because it has Norma Shearer and used plenty of ad space.

Circle is experimenting with double features as a result of the increased attendance Thursday nights when the new films come in. But this week has not caused any great jump in biz. Indiana bringing Brooke Johns as m. c. May 1 for indefinite stay. Management is grabbing at every straw, the latest being free transportation if you go to the Indiana. Theatre credits persons if they present street car or bus transfer on price of admission.

Estimates for This Week

Indiana (Publix) (3,300; 35-50-65)—"Finger Points" (FN). Will be fair at $17,000. Second week for horoscope reading in lobby, but no great rush.

Circle (Publix) (2,600; 25-40-50)—"Bachelor Apartment" (Radio) and "The Sin Shop" (Radio). First week of double features; only slight interest shown in two films, average at $7,800 this week.

Loew's Palace (Loew's) (2,800; 25-35-50)—"Strangers May Kiss" (M-G). Good at $10,000. Palace took space in dailies while others reduced size of ads.

Apollo (4th Ave.) (1,100; 25-35-50)—"Mr. Lemon of Orange" (Fox). Ought to get $6,000.

Lyric (4th Ave.) (2,000; 25-35-50) "Three Girls" (Fox). Below average at $9,900.

Ohio (Publix) (1,400; 15-25)—"East Lynne" (Fox). Will do usual $2,000 on second run.

MET $38,000 AS BOSTON TAKES THE SPRING AIR

Boston, April 21.

(Drawing Pop, 850,000)

Weekend holiday (Boston's Patriots' Day) sent many out of town. Biz, however, a bit rejuvenated Tuesday, although hot weather may still impede rising grosses.

This week's lineup may give Keith's the honor place, where "Ten Cents a Dance" (Col) is pulling 'em in. Big met, of course, will have biggest gross, where it looks like "City Streets" will hit around $38,000.

Estimates for This Week

Met (Publix) (4,380; 50-75)—"City Streets" (Par). Will do a good $38,000, with but little likelihood of more. "Skippy" (Par) clicked off a fine $41,500 last week.

Loew's State (4,000; 30-40-50)—"Tailor Made Man" (M-G). About $15,000 limit for this flicker. Last week "Strangers May Kiss" (M-G) got a swell $31,000.

Keith's (RKO) (4,000; 35-50-60)—"Ten Cents a Dance" (Col). Ought to go to $24,000 for a fine week. "Dracula" (U) got a poor $14,000 last week.

Keith-Boston (RKO) (3,000; 50-60)—"Beyond Victory" (Pathe). Will hit close to $15,000. "Misbehaving Ladies" (FN) did $16,700 last week.

Fenway (1,360; 30-50) — "Finger Points" (FN) will do $6,000 for fair week. Last week "Dishonored" (Par), on holdover, fair $6,000.

Uptown (1,700; 30-60) — "Finger Points" (FN). Won't go over $5,000. "Dishonored" (Par) netted ordinary $6,000 last week, its second.

Scollay (2,562; 35-50-60) — "Dishonored" (Par). Moved in here and may get $10,000; this makes third week for Dietrich at some local house. "Ten Nights in Barroom" got fair $11,000 last week.

Olympia (1,62; 35-50-60)—"Finger Points" (FN). May hit $7,000. "Dishonored" (Par) good at $8,600 last week, also a holdover.

"Tragedy" Finished

Hollywood, April 21.

With "The American Tragedy" finally in cans, Jos. Von Sternberg takes a two weeks' vacation and will then tackle his first Dietrich picture since her return. No story set yet.

Sternberg will also do the other of her two films for Par. Miss Dietrich is due here May 1.

Garber Pathe Supe

Hollywood, April 21.

Art director for Charles R. Rogers when Rogers was an indie producer at Universal, Dave Garber has been appointed general superintendent of construction and technical director for RKO-Pathe.

Garber was brought to RKO-Pathe by Rogers when the latter was appointed production head. Last week 150 men, including grips, painters, carpents and laborers, were added to the studio's construction staff.

STAGE UNIONS AND SHOWS

PATHE ASSETS IN LIQUIDATION $11,036,520

Assets of Pathe Exchange, the old Pathe, not to be confused with the newer RKO-Pathe, are $11,036,520, as recounted in the Pathe statement of Dec. 27, last, with the accounting brought up to April 14, last. In this inclusion is the Pathe sale to RKO, which occurred Jan. 5. The old Pathe's annual meeting is scheduled for April 28, next, when an election of officers will take place.

On the Pathe statement as reproduced on this page, the RKO notes mentioned as held by Pathe Exchange amount to about $3,200,000. Another $2,000,000 in RKO notes said to have been passed over at the time of purchase was used to pay off Pathe Exchange indebtedness, it is stated at the Pathe office.

The next noteworthy item in the statement reveals that a reappraisal of the Pathe-Dupont raw film interest held by Pathe Exchange establishes its current book value for Pathe at $4,000,000, as against its previous book valuation by Pathe of around $500,000. In a preface to the report signed by Joseph

(Continued on page 26)

No Interlocking Boards in Fox, Loew's and New Co.

Complete severance of managing interests between Fox Film and Loew's, Inc., was effected when the newly formed banker group of Film Securities Corp. bought the Fox holdings in the Loew company, amounting to 660,000 shares. Although Fox receives 460,000 shares of Film Securities stock besides the $28,000,000 cash payment for the Loew stock, Fox will have no voting right in the newly organized holding company.

The 660,000 shares represent around 48% of the outstanding Loew stock and practical stock control. While it detaches the community of interest between Fox and Loew's, it leaves the latter in practical control by the Chase banking group, which together figure to be pretty nearly the strongest financial organization known.

This group, besides Chase, includes Bancamerica Blair, Dillon Read and Hayden-Stone.

Possible realignment of the directorate of Fox Film and Film Securities Corps. is to follow. This by request of the government. The latter recently agreed to discontinue its divestment action against Fox Film for the latter's Loew holdings but reserved the right to continue at the will of the Attorney General when and if the latter may see fit under certain conditions.

Board Members

These conditions are understood to be mostly the formation of a new board for Film Securities and Fox Film that will not be interlocking one way or another with Loew's. It likely means Harley L. Clarke's position on the Loew Board will be taken by one of the banking group behind Film Securities Corp.

The government's withdrawal from litigation was by consent, which means that Fox Film must realign its board. This board, to have been elected at the annual stockholders' meeting April 15, has been deferred owing to the sudden change of front by the goverment.

On the same day Fox Film was pressed with the business of paying of its funded debt, amounting to $55,000,000. That and other company affairs caused the stockholders' meeting to be adjourned until May 1. At that time it is expected the new board will be elected and the company's earnings announced.

At the annual meeting, Harley L. Clarke, president, hinted that Fox Film would concentrate heavily in the foreign field this next season.

Yesterday's Prices

STOCK EXCHANGE

		High.	Low.	Last.	Net Chg.
200	Cons Film.	7⅞	7⅞	7⅞	.....
100	Do pref..	16⅝	16⅝	16⅝	+⅛
7,600	East. Kod.	156⅞	152½	153¼	−3¾
6,300	Fox Cl. A.	23½	22½	23	−⅞
32,000	Gen. Elec..	44⅞	43½	43½	−1¼
2,600	Gen Th n	8½	8	8	−½
1,100	Kolst. Rad	⅝	½	⅝	.....
11,300	Loew	46¼	43⅝	45⅞	−1⅜
300	Mad Sq G.	6½	6½	6½	.....
20,300	Par-Pub ..	37¼	34½	34⅝	−2⅞
300	Pathe Ex..	2	1⅞	1⅞	−⅛
400	Pathe Cl A	5¼	4¾	4¾	−¼
73,200	Radio Corp	21	18⅝	19¼	−1⅜
12,300	RKO	21⅜	20¼	20⅜	−⅝
20	Orph pref..	65	65	65	−1
100	Shubert ...	5¼	5¼	5¼	.....
11,300	Warn Br	10⅞	10¼	10¼	−¾
200	Do pref.	22	21½	21½	−1⅜
16,200	Westing..	77⅜	75¼	75⅜	−1⅝
20	Do pref..	101¼	101¼	101¼	+1¼
3,000	Zenith Rad	3¼	2⅞	3	−¼
	CURB				
800	Col.P.v.t.c.	19	18	18	−1
200	Fox Thea..	3⅞	3⅞	3⅞	−⅛
600	Gen. Th. pf	20	19	19	−1⅜
400	Technic. ..	9⅝	9⅝	9⅝	+⅜
2,000	Trans-Lux.	9¼	8⅝	8⅞	.....
	BONDS				
$3,000	Gen. Thea.	54	53⅝	53½	−½
5,000	Do	53½	53¼	53½	.....
200	Jenk. Tele.	4½	4⅜	4⅜	−⅛
2,000	Do	82	82	82	+7
1,000	Loew	97	97	97	−¾
1,000	Par-Pub ..	83¼	83¼	83¼	.....
10,000	Pathe war.	83¼	82	83¼	+⅞
1,000	P-F-L	94	94	94	.....
6,000	Warn Bros	50⅞	50⅝	50⅞	−⅛
12,000	Do	51	50¾	50¾	.....

ISSUES IN OTHER MARKETS
All Quoted for Monday
Over the Counter, New York
Produce Exchange, New York

	Bid.	Asked.
.... Roxy Cl A (3.50)....	14	15½
.... Roxy common.....	¾	1¼

1ST CONTROL BY BANKERS IS WITH LOEW'S

Bankers for the first time are now in direct control of a major picture company, Loew's. With the stock control of Loew's passing from Fox Films to the Film Securities of Delaware, to appease the government and its action against Fox to divest itself of the Loew stock, the bankers step into Loew's stock control through their newly formed Securities Company.

The Film Securities is a holding company, organized by the Chase banking group, which has refinanced Fox Films. In return for the Loew control stock of 666,000 shares, Film Securities paid Fox Films $28,000,000 in cash with around 460,000 shares of Securities stock.

William Fox paid the Nick Schenck coterie $125 a share for Loew's when purchasing it before Wm. Fox left his company. At that price the Loew block represented around $83,000,000. At Loew's Monday quotation of about 45 on the Stock Exchange, the 666,000 shares of Loew's were worth $30,000,000.

Paramount Exception

Banks are interested in one way or another with all of the better known film companies, but are said to have no financial string on Paramount, also reported as the exception in that respect. Heretofore bankers have asserted their control, if any, from behind. The Chase group is the first banking clique to openly take on the stock control of any company, although the Chase move became a necessary part of the Fox refinancing in accordance with governmental suggestions possibly.

In the physical operation of Loew's, with Nick Schenck as its president, with Metro a part of Loew's, the stock control placement has no bearing, at least for the present.

Judgments

Milton I. Shubert; A. Sulka & Co., $247.

Rose Marie Co., Inc.; and Arthur Hammerstein; Manufacturers Trust Co., $145,123.

N. Y. Times Co.; T. Bazewiez, adm'r; $8,983.

Optical Topics; Merrill Press, $1,254.

Miracle Theatre Co.; Progressive Fin. and Realty Co., Inc.; $1,402.

Paramount Miniature Corp.; Sidney Koyner and Harold Koyner; F. J. Romell; $597.

Granda Amus. Corp.; H. Jahn; $3,701.

Foundation Amus. Co.; S. Hackman Novelty Co., $141.

CO-OPERATION IS NOW SPREADING

Stage Hands and Operators Proving Agreeable to New Conditions with Lessened Costs to Theatres—Musicians Expected to Accede Likewise—Publix Doing Missionary Work

MAKE MORE SHOWS

Ability to continue with stage shows, where now used, or to add them where not played but thought desirable and wanted, is by way of becoming less of a problem for the theatre operators through evidencing of a willingness finally on the part of labor unions to shave costs from their end. Chains are beginning to figure out devious ways and means of slicing union overhead on operation through elimination of extras and overtime in the booth and on the stage.

So far it's the stage hands and operators who seem inclined to cooperate with the theatres. Musicians from accounts are more or less straddling the fence at the present but believed influenced in spots by the easing up on the part of brother unions. That the musicians, harder hit than stage hands and operators, and with thousands thrown out of work by talkers, will generally swing along with the other unions on concessions is anticipated.

Fox and Publix are probably making the most comprehensive endeavor to make stage shows playable in a lot of spots through lowering of overhead from union workers. The movement was initiated by the new management of Fox Theatres.

On top of a new deal with unions in Dallas, saving the Class A house there approximately $500 a week, and heavy savings in Indiana towns, Publix is making a chain-wide attempt to talk turkey with unions in the hopes of cutting down wage scales, overtime, etc.

N. Y. Deals

The chain is starting with its two New York deluxers (Broadway and Brooklyn). Through a deal worked out with New York unions by Harry Sherman, Publix's director of special relations, the two metropolitan Paramounts lop off between $300 and $500 a week from the stage alone.

Under arrangements made with stage hands, when new shows come in Thursday nights, they will merely be accepted at the theatre and left there until Friday morning and then set up. Up to now shows have been set Thursday nights on coming in, with full rehearsals held the following morning. In future those rehearsals will be trimmed 'way down. In the deluxers there will be no saving from musicians, as they have been doing the rehearsals as part of their scale.

New policy on stage hands and changes is already in effect at the New York Paramount, first deal closed, and went into effect in the Brooklyn house Friday (17).

In other key points Publix will try similar deals with stage hands, operators, and musicians, with the thought in mind of making stage shows and general operating costs lower than they have been.

Must Co-operate

The reduction in Dallas is around 25%, says Publix. In Denver, an advance agreement is for a cut of about 10%, while in other southern unit towns, San Antonio, Houston and New Orleans new deals similar to Dallas will be sought.

Sherman is on the way to Des Moines as his first stop on a tour especially for arranging new deals with union labor and making other overhead cuts that are possible. Besides there, Denver and the south, he will visit Omaha and other important points. The Publix attitude is summed up generally as being that unless the unions are willing to play ball, Publix will refuse to play stage shows.

Thousands are expected to be shaved in operating costs from elimination of extras and overhead throughout the Publix travel. Wherever it is possible to cut out necessity for extra costs, this will be done, with first offensive in that direction levelled at various effects from the booth. These will be eliminated entirely.

Amusements Stay Down Like Rest Of Stock Market's Acrobats, with Par and Loew's as Off Performers

Wall Streets acrobatic stock performers kept on the under side last week with amusements along with them. In amusements Paramount and Loew's performed the worst, with Par slipping to 37, almost its low for the year, and Loew's around 45, a drop of 8 points on the week.

Dividend cutting talk was reported to have caused Par's decline. Rumor is the Par dividend for the third quarter is under consideration by its bankers. Story says the dividend may be declared by Par from the present $4 annually to a basis of $2 or $2.50. The $2.50 figure seems mostly favored by the Par people. It's the bankers argument for conservatism of surplus, with Par now holding a surplus of around 35 millions.

Loew's decline with heavy sales unaccounted for. No cut dividend rumors have been about over Loew's transfer of its control stock from Fox to a banking syndicate, which may have figured in the large sales. A suit for recovery by stockholders against Loew's and some of its officers is now proceeding in the N. Y. Supreme Court. One theory has been about Loew's that a clique buying largely of late and seeing the control stock locked up, started to unload their holdings.

Yesterday's (Tuesday) decline along the board sent Paramount three points lower, between 34 and 35. At the same time Loew's went off another two points to under 44. Fox made another dive of a point and RKO lost fractionally. This gave Loew's a total loss of 10 points within six days. Yesterday's prices marked new lows for Par and Loew's.

Fox was affected by its new issues, the publicity on the government's withdrawal of its action against Fox and Loew upon Fox divesting itself of the Loew stock control, and that Fox failed to submit a report for last year at its annual meeting April 15. That meeting was adjourned until May 1 next. One of the reasons for the adjournment was said to have been that accountants had failed to agree upon figures for the 1930 report, while another cause was the abruptness with which the federal permission for the transfer of the Loew stock and discontinuance of its suit came out. Fox fell off around 3 points on the week.

Not Much Change

No change either way of consequence came out in the amusements during the week ending Monday (20), otherwise. RKO was ahead of its parent, RCA, on that day by ⅜ of a point, RKO closing at 21. Warners drifted between 10½ and 12 all week.

Technicolor hit 9, with its low for this year to date 7½, and high 15¼. Trans-Lux also started backward, to near 9, after a 1931 high of 13¼ with low 6⅝. Suggested there has been some inside selling of Trans-Lux.

Pathe bonds struck 82½ after having gone to 89, with Warner bonds Monday at 51, a point above their 1931 low, with this year's high so far 74½.

Too Warm

A record spell of warm weather for this time all over, particularly in the east and unseasonable, has been hurting theatre trade, especially for matinees. New York ball games at the opening of the diamond season have never seen the crowds the ball parks have drawn this early. Sunday in New York the ball game drew 80,400; opening day, April 15, 70,000.

With business apparently not picking up in any general line, stock buying turned light again, this with amusements as well as the whole list. There seems no incentive for investors at present with speculative traders wary, excepting the confident bears.

Summary for week ending April 20:

STOCK EXCHANGE

1930-31 Hgh.	1930-31 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
..	..	1,000	Consol. Film (2).....	8¼	7⅞	7⅞	−⅛
18⅞	15¾	1,300	Consol. Film pfd. (2).....	17	16½	16½	−½
185¾	143⅝	32,700	Eastman Kodak (8).....	164¼	153½	157	−5
38⅝	22½	189,600	Fox, Class A (4).....	26⅝	22½	23⅞	−2⅝
54¼	41⅜	313,200	Gen. Elec.....	47¼	42⅞	44⅜	
15½	6¼	32,100	Gen. Thr.....	10¼	8¼	8½	
2⅜	½	7,000	Kolster Radio.....	⅝	½	⅝	+⅛
63½	45¼	59,200	Loew (3).....	54⅞	45⅝	45⅝	−8½
..	..	900	Madison Sq. Garden (1½).....	7⅛	6½	6½	−½
27	25	800	Met.-G.-M. pref. (1.89).....	27	26¼	26¼	
50¾	36	188,800	Paramount	43⅞	36	37½	−6⅛
2⅞	1½	12,400	Pathe Exchange.....	2½	1⅞	2	−⅛
6½	3	2,900	Pathe, Class A.....	6	4½	5	−⅞
27½	12	333,000	Radio Corp.....	23⅞	19⅝	20⅝	−2⅞
24½	15¾	198,400	RKO	23¼	20¼	21	−2⅛
..	..	50	Orph. pref. (8).....	66	66	66	
9⅝	4½	3,100	Shubert	5⅝	4⅞	5¼	−½
..	..	50	Universal pref. (8).....	33½	31¼	33½	
29⅝	10⅛	87,500	Warner Bros. (4).....	12⅞	10⅝	11	−1½
..	..	1,000	Do pref. (3.85).....	25½	23¼	23¼	−1½
107¾	75½	119,800	Westinghouse	81⅜	75½	77	
..	..	1,100	Zenith Radio.....	3⅞	3	3⅛	−⅜
			CURB				
22	17	400	Col. Picts.....	20½	19	19	−1½
8¾	1¾	35,100	De Forest Radio.....	7⅞	5½	6	−1⅛
6⅛	3⅞	5,400	Fox	4½	3⅞	4	−½
31¼	18¾	8,400	Gen. The. Eq. pf (3).....	24	18¾	20⅝	−4⅜
15⅛	7⅛	2,300	Technicolor	10⅛	9	9	−1⅜
13¼	6⅝	13,400	Trans-Lux	9½	8½	8⅞	−½
			BONDS				
74	51	$291,000	Gen. Thr. Eq. 6's, '40.....	58½	54	54	−1
78½	75	11,000	Keith 6's, '46.....	75¼	75	75	
99¾	94½	11,000	Loew 6's, '41, ex war.....	97½	97	97⅝	
89	51	112,000	Pathe 7's, '37.....	86	81½	82¼	−2⅞
97	92¾	26,000	Par-Fam-Lasky 6's, '47.....	94⅜	93½	94	−1
25	15	7,000	Shubert 6's.....	15¼	15	15	
74½	50	208,000	Warner Bros. 6½'s, '28.....	51	50¾	51	−5

ISSUES IN OTHER MARKETS
All Quoted for Monday
Over the Counter, N. Y.
Produce Exchange, N. Y.
Quoted in Bid and Asked

Bid	Asked.					
13½	15½	.....	Roxy, Class A (3.50).....	..	..	..
1	2	.....	Unit (6).....	..	..	..

Par Re-Elections

Eugene Zukor, Ralph Kohn, Sam Katz, Herman Ludwigh and Herman Wobber were re-elected to the Paramount Board for a term of four years at the annual meeting of the company's stockholders held Tuesday (21). Adolph Zukor, president, presided.

Discussion centered around the company's concentrated efforts in the foreign field.

Picture Situation in Germany Clarified; Opportunity Exists For Americans—And Dangers

By Max Magnus

Berlin, April 11.

It has been proven that with the extremely severe Kontingent law the German film industry has hurt itself more than the American. Regardless of the fact that of the 50 Kontingent permits which the Ministry of the Interior had set aside for special importations only 35 were used. America felt hurt over the law, and it is being realized here, especially by the Ufa, that the restrictive Kontingent measures are detrimental.

Ufa has an excess of pictures and only recently the management issued instructions to complete films in production as quickly as possible. It is possible that in the near future. Ufa will take steps, most likely through their president, Ludwig Klitzsch, who will leave for the States in a short time, to make connections with some large American picture concern. This step has been forced upon Ufa.

Which relates a wonderful opportunity for America, and those on the other side should try to make use of this chance as best as they can. Berlin is admittedly an important European picture center. However, it is advisable that before any large American picture corporations negotiate with Ufa, that they communicate with George Canty, American Trade Commissioner for Films and attached to the American Embassy in Paris, regarding the situation and the possibilities in Germany.

As to any plans of American production in Berlin—which has great possibilities both from a technical and business standpoint— it is necessary that there be no doubt regarding the political and economic conditions in Germany. They are most critical at present and consequently the German government is not in a position to admit pictures with a political tendency or that might cause controversy.

Diplomacy

An incident that took place a short while ago goes to show how easily roused the German public is politically. Gus Schaefer, the General representative of Paramount, proceeded most cleverly. As Marlene Dietrich was present in Berlin, it was intended to do considerable exploitation for her new picture, Morocco, before the picture had been submitted to the censors. Schaefer first made no inquiry at the official Department how the public i.e. the censors, would accept an entirely neutral plot of the Foreign Legion.

Confidentially the Ministry of the Interior hinted that it would not even be worth while submitting the picture, as the censors were certain to prohibit it.

This case is especially noteworthy, because an American representative tackled the official Department in the correct manner. Schaefer knew very well that the German government in no way intended to play tricks on the American producers, but he also knew that the German government, and consequently also the film censors and other authorities, would prevent anything and everything that tended to excite the public or might result in political controversy. Even if Schaefer did not succeed in getting a permit for the Morocco film, he certainly did a great service, not only to the Paramount, but to the American film industry, in general, because very cleverly he conducted the entire negotiation in a polite and diplomatic manner.

The local authorities assured the correspondent of "Variety" that they looked upon this case as showing an increasing understanding on the part of America regarding the difficult German political situation and that in all other cases, encouraged by this incident, nothing will be left undone to support America and its production intentions.

Banks Off

There is another important factor. The big German banks are most skeptical of the German film industry, and in most cases have declined the financing of pictures. The Commerz & Privatbank, which has as yet not been able to get rid of its £50,000 Emelka shares and which is also having difficulties with Tobis shares, has become very careful in the financing of films. It is therefore assumed that soon lack of money for picture productions will be very noticeable.

Naturally there are great possibilities of Americans making money with German pictures here, but it must be stressed that it is more than doubtful whether the American producers will be successful with talkers manufactured in Hollywood with a German version, because it has been proven that the dialog, atmosphere and even the presentation of talkers manufactured in Hollywood in German version, are alien to the German public.

One point bears repetition: the political situation here is most critical, although outwardly it cannot be noticed very much. If the Americans wish to take advantage of the present scarcity of films in Germany, they ought to do it on short-term loans with local production. only. Very emphatically Americans must be cautioned against longer or permanent investments for the building of studios or picture theatres, due to the uncertain political and economic condition.

MIRANDE'S METRO LEAVE

Hollywood, April 21.

Yves Mirande, French playwright on Metro's contract list, left here this week for Paris on a three months' leave.

He sails April 30 on the Paris.

Trio Reunited

Hollywood, April 21.

The Boyd-Armstrong-Gleason trio appearing in many pictures for Pathe will be reunited by that studio in "Suicide Fleet."

George Rosener is writing the war story.

ENGLISH TAKES DROP 30% IN PAST 6 MOS.

London, April 11.

Film theatre grosses of the last six months are estimated to be down by 30% against the corresponding period last year.

Result is continuance on the part of the exhibitors in their drive for cheaper rental terms and no gurantees.

Fall is generally reckoned to be due to the industrial depression, crippling trade here, although some insist it's partly due to the falling off of star appeal and the surfeit of sex stuff, which is knocking down the family audience tradition.

GERMANY'S 1ST QUARTER AND WORRY AHEAD

Berlin, April 10.

First quarter of 1931 has passed and with it the peak of the film season. All those who view things from an economic standpoint agree that something extraordinary must happen to save the German film theatres, inasmuch as they are not backed by big concerns. In considering what will happen, what has happened must not be forgotten.

There were 15 pictures above the average the 1st quarter, practically exclusively German made. Those not mentioned in the following list are "Mary Dugan," "Die Lustigen Weiber von Wien," "Grock," "Fra Diavolo," talkers only interesting a small portion of the public.

Most successful of the last season was "Die Privatsekretaerin," to which must be added "Das Flotenkonzert von Sans Souci," "Die Drei von der Tankstells," "Drei Tage Mittelarrest" and "Sous les toits de Paris." Next to these is "Ihre Majestaet die Liebe." "Stuerme ueber dem Montblanc" was a box office success among the many nature and alpine pictures, but never attained the uniform enthusiasm of "Piz Palue."

Europe-Bound

Irving Thalberg and Norma Shearer (Mrs. Thalberg) are supposed to leave Hollywood today (21) on the first lap of their four months' vacation in Europe. They sail from New York May 1 on the Europa.

Douglas Fairbanks, Jr., and Joan Crawford (Mrs. Fairbanks) intended to sail on the same boat for their Euorpean vacation, but Miss Crawford will be kept at Metro for several weeks. After finishing "Girls Together" she must do retakes for "Torch Song." Fairbanks, Jr., must also finish "I Like Your Nerve" at Warners, with several weeks to run yet.

William Haines expected to leave Monday for New York and sailed April 25 on the Ile de France, but was held here for at least a week of retakes on "Dancing Partners." Mary Pickford leaves about Saturday (25) Europe-bound to meet Douglas Fairbanks on the continent. Fairbanks is at present sailing for Italy from India.

Meighan Lands

Hollywood, April 21.

With his part in "Young Sinners" the determining factor of whether he could stage a comeback or not, Thomas Meighan did.

Fox has given him a term contract as a result.

Par's Play and Star

With Ruth Chatterton as the expected star, Paramount will talkerize "Tomorrow and Tomorrow" legit play by Philip Barry. Gilbert Miller produced the stage piece.

Miss Chatterton's performance in the film will be one of her last for Par.

Van Lear in H. O.

Bob Sylvester, with RKO three years in the publicity department and recently succeeding Don Prince on handling the Palace, left Saturday (18).

Arnold Van Lear, from the Albee, Brooklyn, stepped in.

Frenchmen Figuring Angles on Germans to Enlist Americans In Easy Worldwide Distribution

Paris, April 21.

French film industry would like to propitiate American tieups. Attitude here is that such tieups would bring world-wide co-operation and distribution by compelling Germany, including Tobis, to submit to terms eradicating the national barriers established by the Paris patent conference, as well as those brought about by quotas.

Official commission on French picture control expired in March, but has been extended for two more months to permit a decision on the quota. After the extension, a department under the Ministry of Fine Arts will replace the commission, thus giving pictures official recognition.

Commission is inclined to practically abandon the quota, except against such countries as Germany that have an anti-French quota. The move is expected to outwit the Germans whose quota is intended to provoke the French into a retaliatory quota which might aggravate Americans sufficiently to cause them to desert France in favor of Germany. That's the way the French look at it.

Austria's Pretense

The German market practically includes Austria, where the recent quota abatement is but a sham, since it remains three to one for the only pictures worth importing.

The German stiff quota is figured here as part of a plan to compel American tieups, indispensible for the relief of current shaky conditions in that country's film industry. This parallels the efforts of Tobis to re-establish its current difficult position by obtaining good terms from an American tieup.

Tobis' difficult situation on the Continent is instanced by the untenanted Budapest studios, Tobis equipped. They have been offered to American producers rent free for the production of Hungarian talkers, or quarter normal rent if producing any other language talkers there.

The Svenska, meantime, are intending to defeat Tobis royalty demands and are preparing to replace Tobis recording by a cheaper Swedish apparatus.

Great trouble with Tobis really lies in the fact it has a tremendous amount of uncollectable paper on hand.

S. A. EXHIB GOES BROKE, OWES $25,000 AND HOW

Buenos Aires, April 14.

Senor Lombardo, owner of the Ideal theatre, has filed his petition in bankruptcy. He owes $249,933 and states his assets at $127,176. Included in his assets are two race horses, "Cote d'Or," valued at $25,000, and "Claror," $20,000. In the liabilities these nags figure as owing $25,000 to one stud farm and $13,000 to the other. And as neither has ever run, the feed seems to be dear.

Lombardo also stuck the newspapers for $18,149, proving that credit is easy in these parts. Principal creditor is Agustin Gentile, for $91,000.

Among the assets Lombardo lists $7.47 on deposit with the National City Bank, New York, and $39 in the Spanish Bank. Tapestries, carpets and curtains figure at $21,000, and his radio outfit is listed with "machinery" at $23,000.

Bill printers and stationery suppliers are owed $5,200. Two firms thought to be in the publicity business figure for $13,700. Among his assets is "Picture by Orlandin, $500."

Ideal opened a year ago. It seats 931 and is a regular deluxe, with everything modern. This house opened with "Sombras de Gloria," and had a bad break with "Rio Rita" in Spanish. Played all the producers in turn but never landed a hit.

VAN BEUREN RUNNING SHORT-MAKING FIRM

The Van Beuren Company is branching out for the coming season with approved plans for seven different series of one and two reels shorts, in addition to a feature. Arrangements have been completed for distribution through both RKO and RKO-Pathe, latter getting the benefit of five of the series, as now figured out.

Amedee J. Van Beuren, as president of his own company and controlling 50%, RKO the other 50%, is personally in charge of all operations, and will continue as such.

James H. Turner became a member of the board of directors of Van Beuren Corp. on joining RKO. He is asst. to Hiram Brown.

Harry Scott is in charge of distribution for Van Beuren.

The "Timely Topics" series Van Beuren controls and made for years, will no longer be produced, under plans.

Maguire Walks In

Hollywood, April 21.

William Anthony Maguire actually arrived on the Fox lot from New York, under his contract to write four pictures. Two of the scripts are to be done on this trip and two more after Bill makes a return visit to New York.

Fox lot so surprised to see him they haven't an assignment for him yet.

DUNNING AFFILIATES WITH 2 LABS ABROAD

Hollywood, April 21.

Dunning process of composite and transparent photography will now invade Europe.

Cable received by Carroll Dunning from his son, Dodge, is that the latter has closed deals for two process laboratories, one each in London and Berlin.

English company will be a combination with Humphries laboratories and Basil Dean, and the German outfit will be with the Geyer Werkes and Frederic Zellner.

Dunning technicians will be sent from here to operate the laboratory work.

Dodge Dunning will return here, leaving on the Bremen May 5 with his mother and sister.

Argentine Tax Revised to 20% of Film's Run—Showmen Win Battle

Buenos Aires, April 21.

After several weeks of disputes, the film tax fight here is over with showmen winning. Method of taxation is entirely revised.

New arrangement calls for government's getting 20% of the net profit from films, instead of taxing each print brought in as previously. Import taxes will be charged, but these will be deducted from the percentages after filmers submit their six-monthly statements. Film companies must show their books to the government every six months for this purpose.

Film firms are inscribing themselves in special registers of the Customs offices and Ministry of Finance and consider their struggle against strangling taxes here finished.

Trouble in South America started about seven weeks ago when the government inaugurated a tax tilt of 15 times the previous tax. Film men claimed such a terrific increase would ruin their business, with the government stalling an answer.

Several petitions failed to get any result or reply from the South American government with the result reps of all film companies in South America decided to stop releasing pictures. Move went through April 9, all closing offices. That obliged the theatre owners to take up the fight asking the government to think things over since it meant a closing eventually of all theatres in the country.

The government called a number of conferences between film men and the Ministry of Finance, with the agreement resulting.

U. S. Lead in Holland in '30

Ahead of Germany by Over 100 Talkers

The Hague, April 12.

	SOUND		SILENT		
	Features.	Shorts.	Features.	Shorts.	Total.
America	154	395	88	384	1,021
Germany	52	77	91	132	352
England	12	6	7	4	29
France	9	..	11	85	105
Holland	1	3	1	511	516
Russia	1	2	6	3	12
Other countries	5	1	23	29	58
	234	484	227	1,148	2,093

These are the statistics of the report of the Netherlands Board of Censors of films viewed in 1930. Notwithstanding the big popularity of German talkers America still leads by miles.

In this list Holland seems to cut no bad figure in production of shorts (silent); its 511 are, however, mostly newsreels, local news in Holland.

Report says the board made 211 cuts in 113 pictures.

PAR'S NATIVE FOREIGNS

SURPRISE VOTE FOR ENGLISH SUNDAY BILL

London, April 21.

Entirely against public expectation, the second reading of the Sunday performance Bill was carried in Parliament yesterday on the vote by 258 to 210, permitting local option.

Sabbatarians paraded in London, praying against its passage while the bill was up for debate.

Considered here to be a surprising vote in favor of the bill. It is largely due to the intimidating tactics employed by the Sabbatarian bodies, with the result that Parliament members rebelled at the interference.

Most members of the cabinet and party leaders voted for the bill. It now goes into a committee stage for adjustments and drafting before coming up for its third debate.

Strong opposition from the Sabbatarians, legit and vaudeville theatre owners and others is already being organized for the third debate. It is likely a vigorous campaign will be seen.

ENGLISH ASKING TAX OF BETTY COMPSON

Hollywood, April 21.

Betty Compson has been served here in a suit instituted by the British Government for $50,000 alleged unpaid income tax. Tax is claimed due on salaries she received in England when making pictures there several years ago.

Attorneys are trying to straighten the matter out with the British Consul here.

Miss Compson claims that she finished her work in England within the five-month period under which income tax would be exempt with foreigners.

THORPE'S NEW UNIT

Not Leaving B. I.—Merely Changing Spots

London, April 21.

Understood John Thorpe, gen. mgr. of British International Studios, will not resign his directorship on return from the United States, as formerly suggested, but will retire from studio management to concentrate on a new production unit. Unit will be formed under International's wing for four pictures.

Negotiations for Donald Crisp to take his place are understood to be off.

W. E.'s Double Cut

Paris, April 21.

Local competition has compelled Western Electric to market a cheaper reproducing equipment selling at $5,200. Maintenance charges have been reduced 10%.

Western Electric has installed 150 outfits in France.

Musgrove's English Plans

Hollywood, April 21.

Harry Musgrove, former operator of the Tivoli theatres in Australia and later producing silent features in China, is here looking over modern studio equipment before leaving for England. He plans to produce talkers there.

Musgrove also intends taking a number of technicians with him when he sails next month.

Foreigns at Belmont

Belmont, New York, legit house, unsuccessful with foreign talkers, will reopen Saturday (25) with a German Film, "Die Foersterkristel" ("Forester's Little Daughter").

Films in any foreign language will be booked.

League of Nations to Discuss Banning of U's 'All Quiet' Abroad

Belgrade, April 21.

Likelihood that the League of Nations will take up the banning of "All Quiet" at its next month's session with a recommendation it be lifted.

Reason for the action is a manifesto signed by a number of English speaking deputies objecting to banning of the picture in Jugo-Slavia, Germany and other countries.

1ST RUSSIAN MADE FROM TRAVEN'S BOOK

Berlin, April 11.

A very successful book by Traven, "Das Totenschiff," will be film made by Ufa, and also in Russia, where it will be the first talker produced in that country.

According to Russian reports, Traven has sold the screen rights for the world to Moscow. This will be an international talker, as every sailor on the ship will be of a different nationality and will talk to one another in a mixture of all languages. Schuwilow, the hero of many silent pictures, will take the lead.

It is rumored that about four months ago Traven left on an exploration trip through Mexico, where it is his custom to live among the Indians for months at a time. According to other rumors he is on his way to Europe.

AUSTRIA LEANING NOW TOWARD AM. TALKERS

Vienna, April 21.

American film companies are again picking up interest in the Viennese market, due to the halving of the Kontingent. Fox has increased its staff here and Universal is working to get the ban on "All Quiet" lifted.

Largely the reason for all this can be traced back to the forming of a Film Importers League by the representatives of American film firms. This League has proved a thorn in the sides of German filmers and more results may be forthcoming.

Too Much "Red" Gives U "No More Foreign Blues"

Hollywood, April 21.

With production resumed at Universal after a two months' layoff, no plans are being made for foreigns at this studio. Little likelihood of resumption of versions for several months, if then.

Recent reports from the field on reception of their Spanish editions has given the execs a reluctance to schedule any multis. Currently it can see little but red from the efforts of the past season.

Foreign department is now in the non-existent class. Head of this section, Paul Kohner, is now established in domestic production.

Ufa in Switzerland

Geneva, April 21.

Ufa is starting a theatre circuit in Switzerland. Plans call for houses in all the larger Swiss localities.

This lines up with Ufa's international expansion plans, as announced.

Buys Sunday Referee

London, April 21.

Isidore Ostrer, chairman of Gaumont British, has purchased the Sunday Referee from Sir Oswald Stoll.

Policy undecided yet, with change probable.

IN 5 LANGUAGES, ALL MADE ABROAD

40 Talkers Made in Paris and London at $4,000,000 Total Cost—Native Talent Gathered for Spanish, French, German, Italian and English

FROM EXPERIENCE

European countries are to be treated to individual and specialized treatment in talker production under an all-inclusive plan Paramount is putting into effect. Distribution will remain unchanged. Paramount will spend around $4,000,000 for investment in foreigns abroad for the next season on a 40-features schedule. Thirty of these features will be entirely original, from story to casts and treatment. Some shorts will also be made, but these mainly for minor countries.

This budget covers five countries including Great Britain, which will get ,ve films under the country's present quota laws. These will be made at Par's London studios. Other foreigns by Par will be produced at Joinville.

An idea of the vastness of the Par plan can be gleaned from the manner in which original casts will be selected. Traveling scouts will cover all of Europe on specific talent hunts. They will make periodic trips and surveys of the theatres and stages of the various nations. No lost motion is intended and certain scouts will be traveling all the time.

Year's Experience

That way Par hopes to cover the talent field thoroughly. It's a regular cleanup system that comes after a year's experiment by the company abroad. Since then the company has found it feasible only to produce foreign in five languages. These, besides native British, includes French, German, Italian and Spanish. Some shorts will be made for the Scandinavian countries and for Poland.

The plan is in line with the thoughts of financial and other closely observant interests in the industry citing the need of American investment of capital in Europe in conjunction with the cooperation of native capital.

The new budget and money which Par aims to invest in production abroad is 30% higher than the preceding year. On the basis of fewer features this year than last it means Par is concentrating on a higher type and more costly foreign, comparatively speaking, so far as the specialized method is being considered. On the figure face of the $4,000,000 budget the average foreign feature stands to cost Par around $85,000.

In many instances besides native dialogers, some native direction will also be utilized.

Paramount also has a big theatre interest abroad and which is presently aimed for expansion. The move may thus be also considered a reasonable business plan calculated as a protective measure for Par's foreign theatre holdings.

Once talked, but now n. g. is the Par plan for producing in Berlin. That may also indicate that instead Par may concentrate on increasing theatre holdings in Germany rather than feature production.

Native production of films for the European market is considered essential by industry heads who have been queried. That makes it look more than probably that before the year rolls out the major producers in the U. S. will be holding studio facilities abroad. Three centres of foreign production are mentioned: London, Paris and Berlin.

RKO is now getting set for London production, while Fox, according to inside, has plans set but not yet announced for a similar move. When the Fox plans are announced they will likely be found to be all comprehensive for a European-wide plan that will take in every prase of tri-centre production as outlined.

United Artists has connection in England and Italy. The company without a direct plan so far is Metro. Warners is also uncertain.

Company execs scouting the European field have found that the Old World has sufficient talent and material for a yearly complement of 215 native made pictures by American companies for England, Germany and France alone. Italy is considered negligible while much of the Spanish material can still be made on American soil.

Producing Conditions

When the new season opens abroad, it is conceded fully 75% of the total foreign films contemplated by American firms will be made on native foreign soil with foreign casts. Of the 25% remaining and continuing to be made in the U. S., most will be Spanish films and others dupes or dubbed version of American pictures.

Production programs so far as they are made known are angled on the flexible plan. A three-month production scheme is figured for each country. This has two reasons. One is that the only films which will be made abroad are kontingent or quota pictures, and the other that film production conditions abroad are best suited during certain months of the year.

Summer months may find American production at its peak in London, while the spring months are better in Berlin. Paris offers natural conditions most of the year.

Schiller's in Africa, Announcing Loew's to Build Circuit There

Capetown, April 21.

A film battle is threatened here as elsewhere, with the American producers seeking a South African footing against British pictures.

Ed. Schiller, Loew's exec has just arrived with plans for a big theatre circuit, starting with a 3,000-seater in the center of Johannesburg to cost $900,000. Houses will also be placed in Durban and Capetown for Metro, Schiller says.

Isidor Schlesinger has registered a new company in the Colliseum building, with a limited capital of $750,000, object being to secure properties for erecting picture houses.

FRENCH ACTORS FEAR PICTURE'S DUBBING

Paris, April 21.

Paramount has finally released "Desempare," dubbed version of "Derelict," to good results. Excellent dubbing was done at the Joinville studios under Jacob Kalol's supervision.

A number of local actors are afraid of the dubbing process, fearing it will result in their losing work. Industry generally feels that dubbing is necessary in a restricted number of pictures to avoid a film shortage.

Luguet Quick Study

Andre Luguet, in French versions for Warners since arriving here a year ago, goes home today (22) on the "Paris" for a vacation. Upon returning in October he will be used by WB in the regular English releases.

On strength of Luguet picking up the local lingo so quickly, the Morris office set him for an extra year.

Benn Levy's Set

Hollywood, April 21.

Benn Levy, British playwright with a Radio contract, is eastbound. He sails shortly for London on legit business.

Levy will return in the fall to resume.

DOUBLE FILM AT PAR'S ACER IN LONDON

London, April 21.

Plaza, Paramount's local show case, went into the double feature field last week, showing "Tom Sawyer" with "No Limit," both Par talkers. Gross was up to about $25,000 and the kid film will be held over this week.

Bottom has been dropping out of "City Lights" at the Dominion, in on a 60-40 basis with a $200,000 guaranty for Chaplin. Theatre will score a profit on the engagement but remainder of the 20 week's run looks very bad.

Ticket specs cleared their guarantee and stepped quickly away to avoid getting nicked. "Lights" went grind yesterday (20) in an attempt to keep things moving.

"Madonna of the Streets" (Col.) has been added to the Dominion program with "City Lights." Also prices have been reduced.

DOWLING NOT YET SET ON RADIO'S FOREIGNS

After a six weeks' visit on the coast in conference with Joseph I. Schnitzer and others, Ambrose Dowling, Radio Pictures' foreign head, is still undetermined on foreign production plans for next year. The sales convention will be called to order today (22) in Los Angeles with the foreigns left open.

Making French versions at present, with "Royal Bed" and "Woman Between" finished and "The Next Corner" soon to start, Radio will also make Spanish versions, but how many has not yet been set. Number will be limited.

Osso Expanding

Paris, April 21.

Film shortage here with the producers all intensifying their production plans.

Adolph Osso, who has made considerable progress as a film producer on his own, is spreading out by buying the silent Boulogne studios near Paris. He'll immediately install equipment, probably Western Electric, and get to work.

MALITZ LEAVES UFA

V.-P. of German Film Firm—20 Years in Pictures

Felix Malitz, v.-p. of Ufa Films, with headquarters in New York, has resigned.

Malitz is probably among the best informed men in the foreign film field. He has spent around 20 years in pictures and is acquainted with every phase of filmdom from the laboratory to distribution. He is also a linguist of note.

Malitz' future plans have so far not been made known.

"Front Page" in London

London, April 21.

"Front Page" is booked to go into the Tivoli in a fortnight. Replaces "Sport of Kings" (B. & D.).

KEITH DIALOGING

Robert Keith, legit actor who wrote several Broadway plays, takes his first try at screen writing by doing additional treatment and dialog on "Mississippi," at Universal.

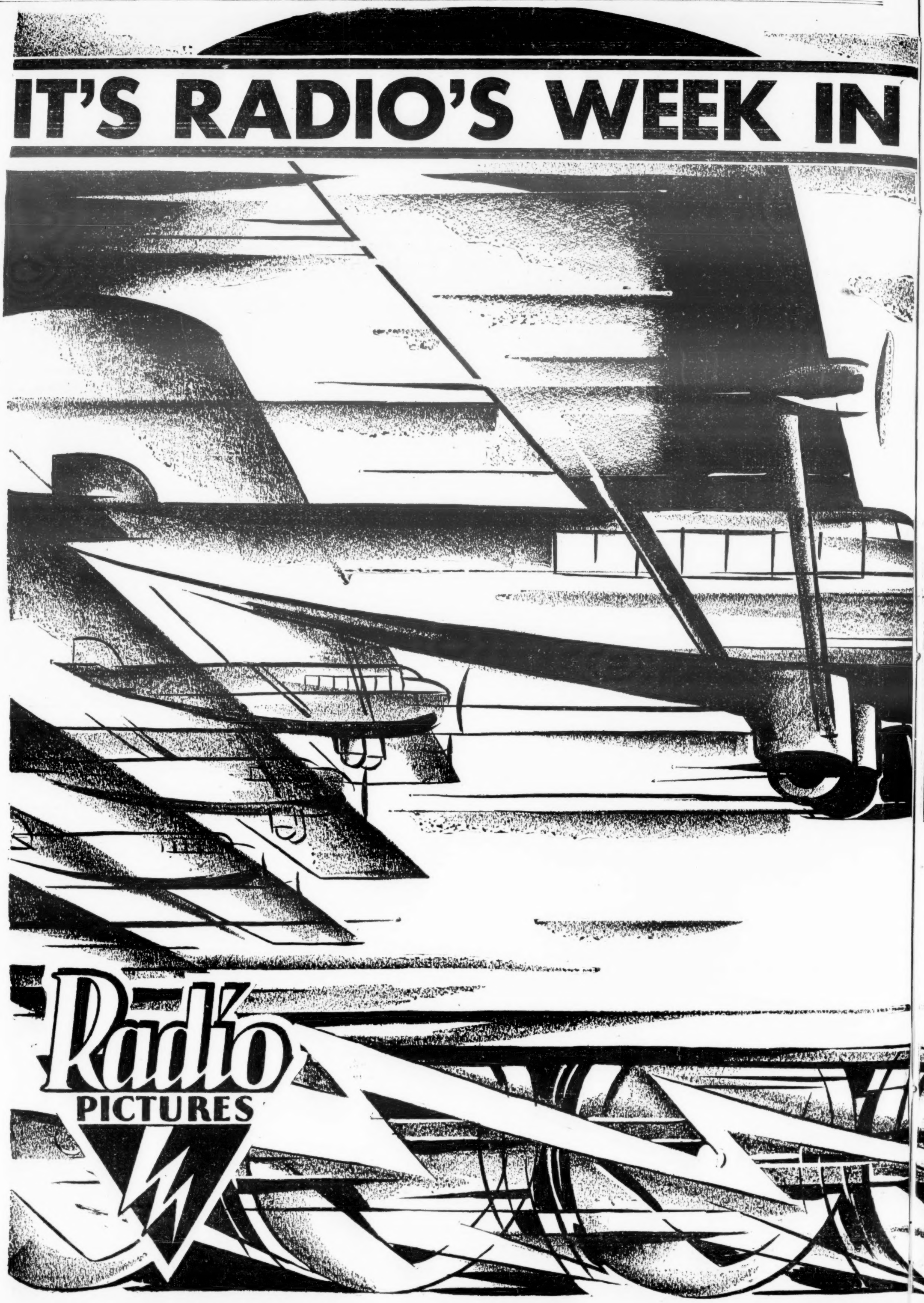
If he clicks with present assignment, he'll get a contract. Nat Goldstone handled the deal.

Russian Writing

Hollywood, April 21.

Boris Ingster, Russian director, has been engaged by Metro to write a Russian background original.

Ingster came here with Serge Eisenstein.


IT'S RADIO'S WEEK IN
Radio
PICTURES

THE SHOW WORLD

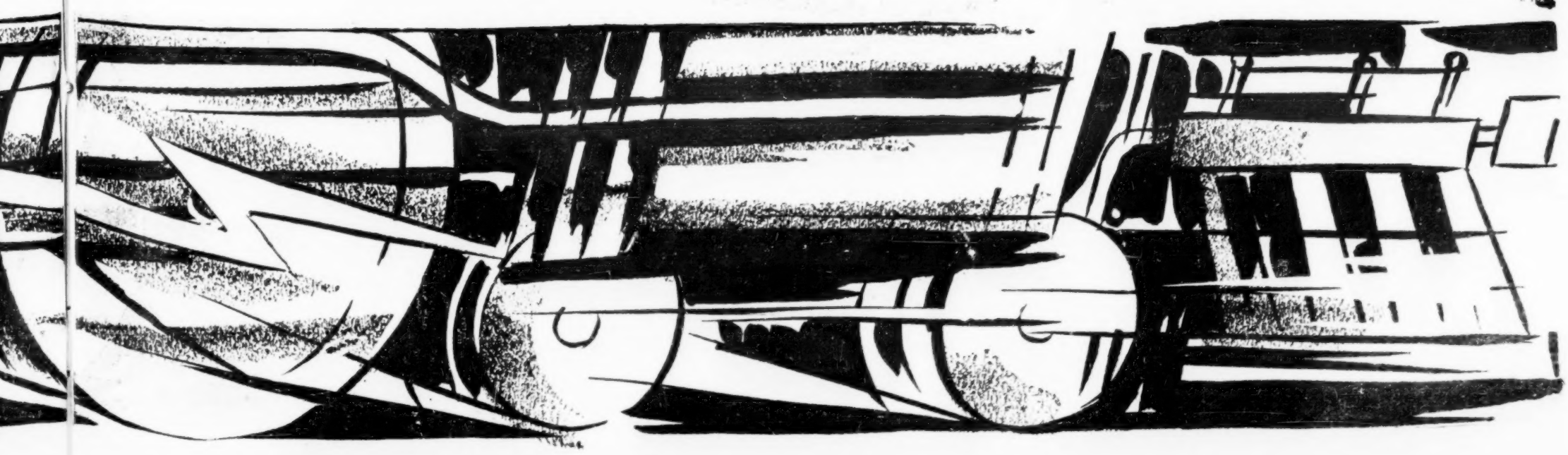
EYES OF THE INDUSTRY FOCUS SHARPLY ON RKO-RADIO AS FIGHTING TITANS ENTRAIN FOR VICTORY CONCLAVE

Crack express trains...zooming planes...fleet steamers... are carrying the Titans to Hollywood for their annual sales convention.

Radio's Program, shortly to be announced, will burst like a bombshell across the horizon of the show world.

"Cimarron" has set a new standard for Radio Pictures.

Watch the trade press for the throbbing details of Radio's dramatic line-up for 1931-32!



CIRCUS THUNDER

PHILADELPHIA

MASTBAUM

Starting TODAY

CONTINUOUS FROM 10.30 A.M TILL MIDNITE

40c to 1 P. M.
50c to 6 P. M.
CHILDREN ALWAYS.. 25c
DOORS OPEN TO-MORROW 9:30 A.M.

THE EVENT OF EVENTS! 100 SHOWS IN ONE! ONE WEEK O

GREATEST SHOW ON E

Screen's Prize Nuts Rocking the World With New Madness!

Never Before Such A
COLOSSA
THREE RI
CIRCU
ON THE ST
YO

Breath-Taking!
Stupendous!
Terrific!

Two Squirrel-Food Cuckoos Running Riot in A Dizzy Whirl of Hokum Joy!

WHEELER & WOOLSEY

with DOROTHY LEE, in

"CRACKED NUTS"

Radio Pictures' Nonsense Hit
Bert & Bob Buy a Revolution and Go Ga-Ga
Dodging Gals, Gringos and Generals!

20 GREAT ACTS

CI
EI
A

Milton CHARLES Singing at the ORGAN

FANTINO SIST
Nelson's Ele
Monde, Bud
Barkers -- T

Radio PICTURES

Reg. U. S. Pat. Off.

PERFORMERS ON THE

CRACKED

FOR ACE COMICS!

Hail the Return of the Golden Days! Warner's Mastbaum Gives Barnum and Bailey Treatment to "Cracked Nuts" and Grabs Top Grosses. Show Replete with Pink Lemonade, Peanuts and Crackerjack Aimed Flush at American Youth with Big Top Atmosphere Bringing Joy to Phillie!

BERT

WHEELER

ROBT

WOOLSEY

with **DOROTHY LEE**

EIGHT-RING HIPPODROME OF GAGS

NUTS

TALKING SHORTS

JOHNNY FARRELL
Golf
9 Mins.
Globe, New York
Pathe

If the Warner Bobby Jones shorts hold anything at all it doesnt look as if this Farrell series is going to take the edge off the Emperor's screen debut. It's not Farrell's fault. The boy is a golfer, not a showman. Trouble is the manner in which this one reeler has been put together. It won't be particularly attractive to golfers, leave alone those who have no interest in the game. They'll have to be rabid to go for this one.

Just a ramble around the links by Farrell and his caddie. That haphazard attitude carries throughout in jumping from one club to the other, with the pro allowing his juvenile caddie to do most of the swinging. Occasionally the camera slows up the swing and the reel is chopped into closeups of Farrell talking about the various shots.

And Farrell talks fast. So much so that adherents of the game will find it difficult to pick up any instructive notations.

Pathe is doing a series of these with the former Open Champion. The numeral designation in this one is not known. It's all straight chatter from Farrell, with Clyde Elliott screen credited as the director.

Reel skips around too much and too fast to satisfy. Result is a jumble of golf. To click with golfers there'll have to be some concentration shown, but it may be too late, as it's probable this series has been completed. Cramming everything into nine minutes is no good for the link hounds. It might even be better to re-cut and string the series out another episode or two rather than let them run this way.

Judged by this one they don't mean anything, and the cameraman seems to have been more concerned with his dissolves than anything else. *Sid.*

"SECOND HAND KISSES"
With LOUISE FAZENDA
13 Mins.; Comedy
Cameo, New York
Radio

More humor in the possibilities than in the execution of this short. Looks to have been held back, to hold down production cost. Just fair filler, mostly for neighborhoods or where the Louise Fazenda name may mean something.

A couple about to marry visit, separately an orphanage where each has a child, the woman a little girl and the man a boy. Each is acting on the same idea, to adopt his or her child after the ceremony, having said nothing about a child. They finally meet at the orphanage. After much jockeying to kid each other, the children having been warned to say nothing, the supt. suggests they take all of the orphans home over the week-end to make their final selections.

At home the kids run riot, mostly furniture breaking, with this slap stick hoke holding a few laughs. Best laugh and legitimate is the finish. The couple finally confess and decide to keep both of their kids. They call up the orphanage to take away the rest of them, 15 or 20. This scene shows the supt. standing in the midst of the ruins of the orphanage, with the message returned it had burned down during the night; the newlyweds will have to keep all of the children until spring when the new building will be completed.

Nothing by the principals, excepting Miss Fazenda's broken up explanation about her child, to bring more than cursory attention. A couple of the kids seemed bright, especially the boy with spectacles playing the man's son. *Sime.*

"THAR SHE BLOWS"
Australian Made
16 Mins.
Sydney

This short, one of the first turned out by the U. T. unit, produced by Wylie & Sully, deals with the whaling industry on a remote part of the Australian coast. Opening carries far too much needless chatter, especially for foreign consumption.

Producers have attempted to act a weak story opening before down to the business of this short. Best bit is of school of sharks attacking a wounded whale. Anything else in connection with this one has been seen in "Moby Dick." Photography high class. *Gorrick.*

"THE NAGGERS GO TO THE DENTIST"
Mr. and Mrs. Jack Norworth
Comedy; 10 Mins.
Warner, N. Y.
Vita. No. 1192

In this "nagger" series, of which several already have been released, Jack Norworth plays the dentist and his wife, the patient. There is more action than wisecracks and the drilling of teeth is so literal in sound that more than one fan will find this short jarring. *Waly.*

"GIANTS OF THE JUNGLE"
Sound Travelog
8 Mins.
Embassy, N. Y.
Fox

First of a new single-reel Movietone series which won't be generally released until next season. Purpose is to send one of these out every week. It's travel stuff recorded in natural sound but minus a lecturer. Brief titles explain everything and there's an instrumental background. It unwinds as nice educational matter if all are put together as interestingly as this initial example.

This reel deals with the training of elephants in India. Action follows the pachyderms through the various stages of their schooling under native instructors and builds to only the favored brutes being permitted to take part in highly decorative parades.

Photography is excellent, as also the sound on the trumpeting of the beasts as they feel discipline descend upon them. Forcing down of trees and practice marches are viewed as well as the scrub in the river after the day's work.

Newsreel end of Fox is apparently handling this series. It will certainly be able to cover the globe with the number of trucks it has spotted over the world.

They've given it the fancy title of "The Magic Carpet of Movietone," and will play one a week at the Embassy until further notice, in addition to the newsreel matter.

The Fox bunch has probably enough stuff like this already in the library to make up the first six months of the series. If they hold to this standard there'll be plentiful play dates. And being non-dialog makes it acceptable anywhere. Sound, other than the scoring, is not dubbed but strictly on the level. *Sid.*

"LAUGHING IN AFRICA"
Comedy Travelog Lecture
10 Mins.
Central, N. Y.
Columbia

Probably a series. This individual spool comprises footage culled from Walter Futter's library to which John P. Medbury has added his kidding off screen descriptive chatter. It's funny stuff and playable in big and small houses for some laugh quotas.

Idea is a throwback to Futter's first clown reel which jokingly took cutouts from old film mellers for a verbal ride, as well as ancient news shots. The silent scenes here are regular travelog material supplying closeups of natives, etc. Medbury's voice polishes it up by joshing both the action and individuals.

Shown in conjunction with "Dirigible" at the Central on a twice-daily basis, this audience picked up the intent after the opening two cracks and went for it all the way thereafter. Medbury, who writes his own material, can hold this hunch together for a long string of reels if he doesn't get lax about the gags. The lecture here is prone to fluctuate too much on worth for smash classification, but the descriptive matter as a whole is sufficient to send it across as a desirable and novel short.

One difficulty will likely be to build a finish for each reel. This angle has been well taken care of here, however, so that it closes on an "idea" finale. Futter and Medbury will likely take this series on a Cook's tour. It'll last as long as they don't get careless. *Sid.*

"WILD MAN'S LAND"
Travelog Novelty
Rambling Reporter Series
11 Mins.
Loew's New York
Columbia

Within the past year there have been many series of the travelog type, and most of them superior to the Rambling Reporter if "Wild Man's Land" is any criterion. The others include more action.

Borneo is this locale, but it all looks pretty tame. Nearest approach to action is a few natives doing a little dancing.

Malcolm La Prade tells where the camera is, and occasionally goes into historical matter. Narrative is fair.

Short starts in civilized port of Borneo under British rule, where street life, gambling places, etc., are caught; then uses much celluloid making a trip up river to tall timber and "wild man's land." A couple orangoutangs are the wild life.

Bray Productions makes these shorts. *Char.*

"A TRIP TO TIBET"
Travelog; 10 Mins.
Warner, N. Y.
Vita. No. 1182

An interesting short, even though it contains little of anything actually original. Tibet in itself is a subject which always lends itself to exploitation of this kind. This subject can be booked anywhere as a good filler. *Waly.*

"NEVER STRIKE YOUR MOTHER"
Eddie Buzzell
Comedy
8 Mins.
Loew's New York
Columbia

The Eddie Buzzell shorts have been generally okay without that meaning that they hang anyone on the chandeliers. This is not an exception. Favorably funny, with the dialog by Buzzell and John P. Medbury crisp, short and added entertainment appeal in the farcical way in which the story is acted out silently.

Buzzell works in a living room set broadcasting via radio. Action cuts to the hero, a tattooing expert, for a gag that's a little blue, but not harmful. Then to a bank, where the same mugg is caught helping himself to "samples," which is digging 'em up for fair.

Cutting back now and then to Buzzell, who's doing the talking, and with that suited to the action, the 1888 type of drama goes on. Hero marries while in jail, a baby boy arrives, the mamma falls for an architect, divorcing the other mugg, and finally also divorcing the big building playboy and landing in the poorhouse. Here she's a drudge, but her boy, now grown, drives up in a big car, meets his Ma, and feels so sorry for her that he uses his influence to get her a better room in the place.

Burlesqued story is acted for the maximum of laughs therein. No one credited in the short except Buzzell. It's boiled down to a brief running time and acceptable for a majority of houses. *Char.*

"FROZEN FACE"
Billy Bevan-Vivian Oakland
Comedy
21 Mins.
Globe, New York
Radio

Rough-house two reeler of the hokiest order. Long for deluxe house fare but okay in twin spools for the smaller spots.

Not much rhyme or reason in bringing back the idea of a couple of plumbers flooding house by their mistakes and then freezing it through mixing up the ice box with the rest of the mechanical contrivances. Meanwhile, there's a bridge party going on in the parlor and hubby has dodged it by sticking to his bath tub. His eccentricity of having a sprinkler system at home is the basis for the drenching and then the ultimate interior snow storm.

Dialog is very ordinary, laughs coming solely from the physical antics. Children will scream in delight and many of their elders will be bored to death after the first 500 feet.

Billy Bevan is the English comic not doing much here but turning handles. He leads the two repairmen. Miss Oakland, a veteran vaude straight woman, looks well and takes the dousing as the embarassed hostess. Just wide open hoke which will be at its best away from metropolitan centers. *Sid.*

"PLAYFUL FUN"
Silly Symphony Series
Comedy Cartoon
8 Mins.
Roxy, New York
Columbia

Excellent cartoon. It elicts laughs all the way and is beautifully synchronized to fit a novel idea, that of Peter Pan with his pipes, stirring animals and insects on the arrival of spring.

Too much repetition in opening shots. Last three or four minutes of short devoted to a forest fire with the shooting flames represented as living characters and jumping on to everything, chasing woods habitants to cover. They run for Pan and he charms them with music until all jump into a pool of water where he stands. This part of short actually very funny.

Longer than most cartoons, but worth the footage. *Char.*

"ACES UP"
Winkler Cartoon
7 Mins.,
Globe, New York
Radio

Good enough animated drawing taking a "dog fight" between two planes as its theme. This one will pass muster in all spots.

Gyrations of the ships, their occupants, and the sound effects all jibe to keep it interesting and smile provoking plus a couple of special wrinkles which register as ideas; notably one aviator being sprayed by bullets from his adversary and turning on a couple of windshield wipers attached to his goggles.

Well approved at this house. *Sid.*

"THE LITTLE TRAIL"
Cartoon
7 Mins.
Eighth St. Playhouse
Columbia

One of the Krazy Kat series, although the Kat has been missing for many months. Starts out as a burlesque of the Wild West films, but simmers down to the usual cartoon type.

Comedy element is low with no real laughs and all the tricks along usual lines. Synchronization okay and music selection about par.

Where this one, and most of this series have the same fault, is the inclusion of considerable talk. Inclusion of language means only that it bars the subject from sale abroad where cartoon shorts are even more popular than feature length films. Dubbing, of course, can take care of this, but why the extra expense?

IRON MAN

Universal production and release. Starring Lew Ayres. Features Robert Armstrong and Jean Harlow. Directed by Tod Browning. Adapted from novel of same name. At Globe, New York, week April 17. Running time, 72 mins.

Young Mason ..... Lew Ayres
Regan ..... Robert Armstrong
Rose ..... Jean Harlow
Lewis ..... John Miljan
Jeff ..... Eddie Dillon
McNeil ..... Mike Donlon

Prize fight picture which stands a fair chance of doing average business. Has the Lew Ayres build-up to aid.

As a story of the ring it's not bad, but the trouble with these yarns is that the women have invariably looked upon them as poison. Men will like it if not entirely convinced with the impression of Ayres as a lightweight champ.

Film really belongs to Bob Armstrong as the manager. Peculiar situation because of all the screen actors who have ever climbed through the ropes for celluloid combat, none has quite been able to deport themselves as genuinely under such circumstances as this boy, unless it be Reg Denny. So here he's been moved over into the Phil Gleason post and he plays it well.

Other support is mainly concerned with John Miljan, as the heavy, and Jean Harlow as the champ's cheating wife. Miss Harlow typifies a Broadway moll who becomes the better half of a sock absorber but she can by no means be classed as a good actress here. Woefully lacking in several spots but will likely aid the male reaction to the film with her proverbial low cut and flimsy raiment.

Browning, in his direction, has taken a long chance by climaxing Miss Harlow's and Miljan's connection with the picture as the latter delivers a solid sock to the girl's jaw. Pretty rough, if in the nature of the two unsympathetic characters, and it got a scream from one femme member of this audience.

Script follows the book pretty closely in detailing the career of a fighter who sticks in the money as long as he's away from his chiseling wife, whom he's nerts over. She, of course, splits up the fighter and his manager with the final encounter being the ring account of Armstrong's new discovery tucking the champ to sleep in the Garden. Shots of real ring action in this amphitheatre are nicely spliced into the running and the footage on Ayres wearing gloves is down to a minimum.

Book may have had Dempsey and Kearns in view, this sounds like it.

U's young star is not particularly at home here but Browning has made it convince as a whole through the medium of Armstrong. It impresses as a film which the fight fans around the country will like if they can induce their girl friends and wives to drop in to see it with them. *Sid.*

QUICK MILLIONS

Fox production and release. Directed by Rowland Brown. Story by Courtenay Terrett and Rowland Brown. Additional dialog by John Wray. Spencer Tracy featured. Photography, Joseph August. Recording, W. W. Lindsay. At Roxy, N. Y., week of April 17. Running time, 69 mins.

"Bugs" Raymond ..... Spencer Tracy
Dorothy Stone ..... Marguerite Churchill
Daisy de Lisle ..... Sally Eilers
"Arkansas" Smith ..... Robert Burns
Kenneth Stone ..... John Wray
"Nails" Markey ..... Warner Richmond
Jimmy Kirk ..... George Raft
Contractor ..... John Swor

A fine example of where direction and dialog, neither overdone, makes a picture. Another gangster story, but written down to the bone and directed for everything it contains. If Rowland Brown shot the average number of feet, he did so carefully when the cutting job is figured. He probably dirtied up plenty of celluloid, but from his finished product it looks as though he left a lot of it on the cutting room floor.

Spencer Tracy, featured, is not so well known around the country. He has had only one picture, "Up the River" (Fox), to spread the moniker about.

For continuity and cutting the studio handed Brown a bonus of $1,000. And it's Brown's first picture. Previously he was a Fox contract writer. His co-author on this story, like himself, is a former newspaper reporter. Terrett once wrote a story called "Only Saps Work," and Paramount took it along with Terrett. The background of "Quick Millions" is similar and takes the eye through a cleverly-knit panorama of racketeering as the yoke is laid on big business interests, such as builders, with construction more or less specifically picked here to work in the love interest.

In two sequences there are speeches of civic personalities against racketeering and how it has spread (with one mention of prohibition), but it's the sort of preachment that dovetails into the story as of some value to narrative and continuity.

Brown's direction seems to follow the lines of least resistance for the maximum effect. Where there was plenty room for dialog, and when it ordinarily would have been injected, it's absent here. Action tells what's going on.

Story, after a fashion, gives an inside on how racketeers prey on organized business. In brief, it recounts the tale of a tough truck driver, with ideas, who climbs to the top, even socially, through forcing contractors into the right corner, only to topple from his throne at the hands of rival gangsters after turned down by the girl, a contractor's daughter. Simple, but has force, interest, suspense and the benefit of capable workmanship.

Tracy is excellent. Sally Eilers looks well at all times, and that's about all she has to do. Marguerite Churchill, as the former sweetheart, has the better of it from a script viewpoint. Robert Burns, Warner Richmond and George Raft are good gangster types. Contractor racket victim John Wray, who did the added dialog, oke. *Char.*

God's Gift to Women

Warners production and release. Features Frank Fay, Laura LaPlante and Joan Blondell. Directed by Michael Curtiz. Suggested by "The Devil Was Sick," play by Jane Hinton. Adaptation and dialog by Joseph Jackson and Raymond Griffith. Written by F. H. Brennan. At the Strand, N. Y., week of April 17. Running time, 72 mins.

Jacques Duryea ..... Frank Fay
Diane ..... Laura La Plante
Fifi ..... Joan Blondell
Mr. Churchill ..... Charles Winninger
Florine ..... Louise Brooks
Dagmar ..... Yola D'Avril
Tanie ..... Margaret Livingston
Yvonne ..... Ethyln Claire
Suzanne ..... Nena Quartaro
Camille ..... Hazel Howell
Marie } Mabelle } ..... The "G" Sisters

"God's Gift to Women" is no gift to audiences. When a two-reeler plot is stretched to feature length the results are generally the same. In spite of numerous pretty women, comedy chances and sexy spots, this one just won't do.

Title is a burden for a guy like Frank Fay to uphold, as not everyone will think it's only kidding. The Strand crowd did because Frankie kidded it in his personal appearance on the stage.

It all happens in Paris, and though not much French is spoken, you can tell the locale by the beds. One bed in particular, Frankie's, where Frankie is nursed by three girls while supposedly ill, and the girls wind up in a hair-pull over the boy.

Only French talkers are a couple of waiters, an irate husband, and now and then Frank's butler. Frankie says "oui" a few times to retain the French status. Billy House, fat boy comic from vaudeville, with this his first talker, never got near the native atmosphere, in dialect or otherwise. This straight Yank playing in foreign surroundings is out of water.

Fay is pursued by numerous femmes, being a descendant of the Spanish heavy pasher, Don Juan, but he wants to dodge the lineup when falling for a rich but good American girl. Her father objects to the boy on general principles, while the girl dislikes the woman angle only, so they frame him to cure him. A doc informs one more kiss will mean instant death. Previously, Fay has told the American father he loves the girl better than life. When he kisses her despite the possibility of kicking off (the film's best done sequence) it's the proof.

The girls, about 10 or 15 of 'em, are in and out in relays, all chasing Fay, and after awhile they all start to look alike. Joan Blondell, Louise Brooks, Margaret Livingston and Yola D'Avril have the best bits at the great lover. The "G" Sisters fresh up the appearance end.

If the director didn't slip in more spice than appears on the screen, he resisted a scenario full of temptations. Film looked cut in several spots.

Laura La Plante gets more out of the picture than the other players. It has her looking like the screen's flashiest blonde and playing as well. *Bige.*

THE PERFECT ALIBI

(BRITISH MADE)

Associated Radio Pictures production of England. Released over here by RKO-Radio Pictures. Adapted and directed by Basil Dean. From the A. A. Milne stage play. Robert Loraine, Dorothy Boyd, C. Aubrey Smith, Frank Lawton, Warwick Ward featured. At Cameo, New York, week April 17. Running time, 78 minutes.

"The Perfect Alibi," made in England, will be found on the worst end of double feature bills over here, if it plays at all on this side. And if for one day even then, plenty. That's the kind of a bird this bad baby is.

It's a common kind of a detective story, labeled by the press sheet as a drama mystery. That A. A. Milne wrote the story for the stage doesn't make it any better through Basil Dean's adaptation for the screen. Nor did the same Dean help it any through his direction.

And after that if you include poor

recording mostly, or poor projection with the odds on it was recording, the English manner of speaking when in huddles not easily caught by Americans and the consequent impression of muddled foggy dialog requiring too much concentration to even think of the story, along with ordinary playing, simple direction and a mystery that is only made a mystery by the players, more in reality an old-fashioned detective tale, you have maybe something of an idea why "The Perfect Alibi" should have been left on English soil.

Basil Dean has been a leading personage in the legit field of Britain. RKO Pictures in New York selected him as the head of its British film subsidiary company. This is the first Dean-produced talker to come over or at least be shown. That RKO stuck it in its hideaway Cameo on 42d street, a house of 400 capacity, foretold the verdict. Since Dean adapted and directed, the main trouble with "The Perfect Alibi" certainly looks to be Dean. He needed more studio experience before attempting so much at one time.

Of all of the directors at Radio's lot in Hollywood, some of whom may not be working as steadily as they might wish or should be, one should have gone to London to protect the Radio's pictures made there, whether made for the British Quota or for regular release. Off hand one might let Dean down by saying this was made as the perfect Quota alibi, shipped to New York in error.

Milne wrote a story of a couple of escaped murderers in Africa years before who finally got the man who landed them then, in a house party in England years after. The former Scotland Yardite was elderly and easily killed off in his library. The duo of conspirators had arranged everything to indicate suicide, with the perfect alibi for themselves. A couple of young people got an impression their relative had not suicided after the police said he had. By the simplest expedients and theories this young couple expose the two murderers and they are jailed. It's a 78-minute yawn, full of machine made deductions and heroics by the girl.

The girl, Dorothy Boyd, isn't at all bad with the meaty business of her role. Miss Boyd is a looker, too. Warwick Ward plays one of the heavies. This is the Warwick Ward of "Variety," but here in a character role. How the English let their idols slide. It was not like that in the olden days of the stage, when a fav never faded over there. Robert Loraine, as the other heavy, is in an easy walk through part. Frank Lawton is the juv, so so.

Some of the English who try to ape the American way of making pictures never fail to recall the British variety performer, trying to do a Yankee coon shouter, and saying:

"An imitation of an American music hall artist saying 'Way Down South in O-hi-o." *Sime.*

CITY STREETS

Paramount production and release. Co-stars Gary Cooper and Sylvia Sidney. Features Paul Lucas, Wynne Gibson and William Boyd. Directed by Rouben Mamoulian. Story by Dashiell Hammett. Adapted by Max Marcin. Scenario by O. H. P. Garrett. Photographer, Lee Garmes. At the Paramount, N. Y., week beginning April 17. Running time, 83 mins.

The Kid.....Gary Cooper
Babe.....Sylvia Sidney
Big Boy Maskal.....Paul Lukas
McCoy.....William Boyd
Pop Cooley.....Guy Kibbee
Blackie.....Stanley Fields
Agnes.....Wynne Gibson
Pansy.....Betty Sinclair

Probably the first sophisticated treatment of a gangster picture. Art flourishes here and the settings are costly. For small town reaction these phases may balance each other. Film looks to be moderate for the big spots with the heavy name cast helping. Story is the usual love redeeming tale of two kids caught in a gangster vortex.

Picture is lifted from mediocrity through the intelligent acting and appeal of Sylvia Sidney. This legit girl makes her first screen appearance here as co-star with Gary Cooper. From a histrionic standpoint she's the whole works, and that's not detracting from the others who perform ably. She is not so well known inland, but Cooper and other names in the cast compensate. She won't be unknown long.

One false spot in the story is where the girl permitted to take a prison rap for a shooting her father did, returns to the latter when freed from jail. If gangsters are meant to be brutal, slow witted and phoney braves, this picture almost shows that. Not entirely, though.

Gang chieftain is shown controlling everything from his henchmen's women to his sidekicks' lives. He doesn't control his own life, though, and a jealous girl sends him low when he tries to shelve her for Babe (Miss Sidney).

Final has Babe and her boy friend (Cooper) make the heights of decency when they trick three badmen executioners, trailing them, into a long and speedy ride thru the great outdoors. This ride will thrill but lacks essential dramatic warmth at the finish. The bad boys won't shoot because they fear destroying themselves in a car that is tearing along at 70.

Story treatment suffers audibly from a platitudinous attempt to artify beyond a desirable limit. Camera angles are piled on thick. Most of the time these shots serve to slow up the film and confuse. But for chronic fandom the picture's personalities will probably overshadow story weakness.

Whether the public sentiment which forced films into beer racket pictures has changed can't be figured except at the box office. And theatres have been demonstrating that good gangster pictures pay.

Other Men's Women

Warner production and release. Directed by William Wellman. Maude Fulton's story, with dialog by William K. Wells. At the Warner, N. Y., week beginning April 17. Running time, 65 minutes.

Bill.....Grant Withers
Lily.....Mary Astor
Jack.....Regis Toomey
Ed.....James Cagney
Haley.....Fred Kohler
Pegleg.....J. Farrell MacDonald
Marie.....Joan Blondell
Bixby.....Walter Long

A good program picture along railroad meller lines for the "B" theatres and those that change two and three times weekly.

Familiar triangle of engineer, fireman and the wife, living in the same house. But it's honorable love and the action belies the title. The pal never double crosses, and Mary Astor, as the wife, gets little more than bit time before the camera. Grant Withers and Regis Toomey are the men.

Atmosphere is genuine. The wrecking of a freight train crashing through a water-swept drawbridge is well camaraed. Story is nicely knit and advantage is taken of a flood condition.

Enough action, including a fight between the pals. *Waly.*

Cuando El Amor Rie

(ALL SPANISH)
(Fox American Made)

Buenos Aires, April 14.

Emilio, Jose Mojica; Elvira, Mona Maris; Sr. Alvarado, Carlos Villarias; Sra. Alvarado, Carmen Rodriguez; Anita, Rosita Granada; Alonso, Rafael Valverde; Manuel, Rene Cardona. Reviewed in Buenos Aires.

The Latins are learning—and so are the producers. This one is an original, suited to Latin-America and maybe this part of the world, and with a sure-fire appeal to second grade Argentine audiences. Not so good as "Precio de un Beso," with Mojica, but snappy enough to hold local audiences. It will make money in the neighborhoods.

Story located in Spanish California, with the good-hearted swashbuckler cowboy Emilio wagering he'll break-in the bucking broncho of Don Alvarado and also win his spitfire daughter Elvira, fresh from college. Fadeout comes with the usual mighty tenor solo and a mightier kiss.

Mojica is a find. He can act, sing and make love. A little too much eye-rolling to suit Saxon tastes, but okay with the Latins. Fox picked a good one when they fastened on him, but they'll never boost him into quality.

Mona Maris getting more sophisticated with each picture. Pity she doesn't take some elocution lessons and learn to lose that Spanish accent. After all, she's Argentine, and would make a hit down here if she weren't so Spig.

Rest adequate. Music fair. Scenery superb in spots. Photography up to best standard.

Locals will go for this one. *Goldflam.*

De Frente, Marchen!

("Dough Boys")
(SPANISH VERSION)

Buenos Aires, April 14.

Metro-Goldwyn-Mayer's Spanish production, with Buster Keaton, Conchita Montenegra, Juan de Landa, R. Tirado, M. Garalaga, V. Fotel, Hans von Morhart, G. Rivas and Rosita Granada. Reviewed in Buenos Aires.

The good news of "Variety" that American producers are laying off remakes in foreign languages came a bit too late. Should have included this one in the basket.

Boring practically throughout, the few dozen words in Spanish spoken by Keaton are almost unintelligible. Conchita Montenegra is entirely so and the rest worse than third-raters.

"De Frente Marchen!" shows local audiences war spots of the most crazy nature possible. While 90% of the world was engaged, the other 10% is represented by Spanish-speaking population, so that dressing up Spaniards in American war kits adds the reverse angle of ridicule to what should be a funny picture.

If Metro had sent this one down in the original, with cut-in dialog, 'twould have made a hit. As it is, Palace and Grand Splendid audiences are wondering what it's all about. Metro doesn't tell 'em.

"De Frente Marchen!" is quite bad enough to start another Spanish-American war. *Goldflam.*

Miniature Reviews

"Iron Man" (U). Nicely made prize fight film which must go up against that silent ban placed upon such stories by the women. Lew Ayres name to help with Bob Armstrong giving the best performance. Men will like it but it appears destined for average business at most.

"Quick Millions" (Fox). Spencer Tracy name not yet of b. o. strength, but "Quick Millions" will do plenty to help. This film is in the money. Ranks with best of gangster items.

"God's Gift to Women" (WB). Frank Fay in. French comedy that's not so funny. Femme pulchritude in cast its best point. Will have to struggle everywhere.

"The Perfect Alibi" (Associated Radio Pictures: English Made). Useless over here, other than on the small end of double feature bills on single day grinds. Mediocre old fashioned detective story poorly done in every way.

"City Streets" (Par). Gangster film should do moderately in the bigger spots. Too much attempt to artify hurts although its sophisticated treatment and elegant settings will help. Has several names: Gary Cooper, Paul Lukas, William Boyd, and marks Sylvia Sidney's (legit) screen debut.

"Other Men's Women" (WB). A good railroad melo for the lesser run theatres.

"Avenger" (Col.). Action western good for double features. Buck Jones as Mex hero.

"Raiders of the North" (Syndicate). For the lesser grind emporiums.

"Skandal um Eva" (Nero-Porten). Long drawn out comedy lacking comedy. Good performance by Henny Porten but with everything else way off. Mild draw in German neighbs on star's name.

AVENGER

Columbia production and release. Directed by Roy William Neill. Adapted by George Morgan from story by Jack Townley. Charles Van Enger, cameraman. Buck Jones and Dorothy Revier featured. At Loew's New York, one day, April 14, as half double feature. Running time, 62 minutes.

Appears as though Mex heroes are getting to be a fad for westerns. At one time a Mex in a western meant the villain. Sound appears to have changed this. For the Mex dialect apparently intrigues the neighborhood families and the kids, and so the Mex hero.

Buck Jones, who has played nothing but the honest cow-puncher, now turns Mex with a moustache, sideburns and a heavy Mex dialect—when he could remember it. He is the avenger, out to rid the west of the three men who strung up his brother. For this he turns bandit and is called the Black Shadow. How he reaps his vengeance and wins the damsel make the story.

Plenty action along the usual outdoor order. Kids will like it and western fans will get a kick out of the plenty shooting chases.

Jones gets by as a Mex, although his appearance is changed so much his followers will have a difficult time recognizing him. He is called upon to play the Mex bandit at times and other times the newcomer in town. Between both he gets the dialect twisted up. Applies it plenty heavy during certain moments and later forgets about it entirely.

SKANDAL UM EVA

("Scandal About Eve")
(GERMAN MADE)
(With Songs)

Nero film production and Foreign Film release. Direction, G. W. Pabst. Stars Henny Porten. Cast: Adele Sandrock, Paul Henckels, Karl Ettlinger, Ludwig Stoessel, Oscar Sima, Frigga Braut, Claud Clausen, Franz Odermar, Kaethe Haack. At the 8th St. Playhouse, N. Y., starting April 17. Running time, 91 mins.

Henny Porten is one of Germany's finest actresses. But evidently she doesn't realize that consistently putting herself into pictures that are not up to her standard, and surrounding herself with incapable people, can soon kill the effect of her personal efforts. The only nice thing that can be said about "Skandal um Eva," which she produced herself, is that she is in it.

Could have been a very funny comedy as it has all the elements, and all carefully neglected. A school teacher, engaged to marry the Minister of Finance, accidentally discovers that he has a four-year-old child. He's been paying for the tot's upkeep far from the town and has never even seen it, trying to keep it a secret. She gets the child and brings it to town. Before she can explain anything the child is heard calling her "Mother" by the entire village, which is shocked and trouble starts. A newspaperman asks her dismissal, threatening to investigate the entire school staff. Each of the teachers, having a private little sin to hide, confide in her, asking her please to resign in order to save them, etc. Ends with the discovery of who the real father is, and everything's okay.

Possibility of much comedy and good work but all overlooked. Situations are dragged out and made tiresome and there are practically no laughs. Dialog is stupid. And to make things worse Ludwig Stoessel, male lead, turns in a very poor performance. Miss Porten is grand but she simply cannot do it alone.

Finish is probably one of the most ridiculously sentimental things ever stuck into a talker, and probably put in on this side. Man takes the baby to bed and an off-screen femme voice sings "Sleep, Baby, Sleep," in English.

Photography and recording okay.

DIE GROSSE FAHRT

("The Big Trail")
(German Version—U. S. Made)

Berlin, April 9.

Fox production and Deutsche Fox-Film A. G. release. Direction Raoul Walsh. Story by Hal G. Evarts. Photography, Lucien Andriot. Sound, George Leverett and Donald Flick. With Theo Shall, Marion Lessing, Ulrich Haupt, Arnold Korff, Anders van Haden, Paul Panzer, Verena Weidler, Peter Erkelenz, Helmuth Gorin and Paul Weigl. Running time, 70 minutes. At Mozartsall, Berlin.

Press reports and reports of Americans gave hope for something good. As far as the German version is concerned, they are not justified.

Overwhelming and beautiful pictures of tremendous buffalo herds, vast steppes and snowclad mountains, the inhuman and terrible difficulties the pioneers had to cope with, beautifully illustrated by Raoul Walsh, all is diminished by the clumsy German dialog and haphazard scenes. Unnecessary German captions prolong the picture. And still this talker is most impressive by its vastness of scene and gigantic idea. Invariably one is reminded of the silent "Covered Wagon."

Diversity of opinions of the premiere audience was mostly due to the primitive dialog and acting. Many of the scenes are good stage acting; others, though, something far worse. It is hard to say who is responsible. Theo Shall has done much better work in other German versions, and most likely the same applies to the other actors. It is difficult to predict the box-office success of this talker. It most likely will give returns in rural Germany. *Magnus.*

RUBACUORI

("Heart-Stealer")
(ITALIAN MADE)

Milan, April 10.

At the Corso theatre a warm welcome was given "Rubacuori," latest Cines (all Italian) production.

Mary Kid, German, gives an excellent portrayal of a neglected wife. Egon Stief, as a German prize-fighter, hits off his part to a tree, while the chief role, Rubacuori (heart-stealer), by Armando Falconi, fills the picture with faithfulness.

Recording and synchronizing are of a very high order, while Brignone has excelled himself as an artistic director.

Gino Rocca, president of the Artists' and Authors' Association, and Dino Falconi (son of the protagonist), are responsible for the book. This has been of the utmost importance in the preparation of the scenario, since no objection has been raised against some free pruning.

If the Cines Co. (Pettaluga) can keep up this standard, it is going to go big in Europe, though the quantity of output can never be a tithe of what the 400 picture shows require. *Shepley.*

SEA DEVILS

Standard production. Distributed by Continental. Molly O'Day, Edmund Burns, Walter Long, Paul Panzer, Ted Stroback, Wm. Moran featured. Directed by Joseph Levering from story by Scott Littleton. Photography by James Brown. At Stanley, New York, one day, April 14. Running time, 60 minutes.

This talker has all the aroma of a quickie, in everything. For the cheaper grinds it may fit in, appealing to picture fans who like their mello dressed up in the cheap and old way.

Story deals with an escaped convict sentenced on circumstantial evidence for a killing he never committed. He boards an old sailing schooner bound for a treasure hunt, with diving apparatus aboard and the usual crew of cutthroats. They're led by a tough first mate bent on knocking off the captain and taking his beautiful blonde gal for his own.

Anything here is an alibi for everything.

Riders of the North

Syndicate production and release. Story and production credited to G. A. Durlam. Directed by J. P. McGowan. Cast: Bob Custer, Blanche Mehaffy, Eddie Dunn, Buddy Shaw, George Rigas, William Walling, Frank Rice. At the Stanley, N. Y., one day, April 20. Running time, 63 mins.

Passable for most of the lesser daily change grinds.

Even fans who patronize pictures of this type find laughs somewhere, so "Riders of the North" might unintentionally have been made for comedy-drama classification.

A comparative modicum of shooting and not so much fisticuffs as is generally the penchant of McGowan, the director. Two men are murdered in the first minute or so, so that takes care of that. The bad gang leader, who dresses like a character from Dickens; the gullible brother of a noble sister who is being annoyed by her boss; the deep voiced head of the mounties; the strong-jawed sergeant hero, and the leering stool pigeon—they're all here. *Waly.*

Don Juan Diplomatico

("The Boudoir Diplomat")
(Spanish Version)
(Universal American Made)

Buenos Aires, April 14.

Direction George Melford. Supervisor, Maurice Pivar. Starring Miguel Faust Rocha, Celia Montalvan, Lia Tora, Enrique Acosta, Juan Eulate, Eduardo Arozmena, Julio Villareal, Rafael Navarro and Mendoza Lopez. In Buenos Aires at Astral.

Universal made a good Spanish picture in this one. Principals strong enough and story fairly warm. Opened at first run Astral $3 top, but in spite of same class of publicity given to first-rate Americans, couldn't make the grade and took two days to climb down to $2. This includes full show of six shorts.

Faust Rocha is Argentine, but that's not sufficient to draw. If Rocha could be trained to lose certain woodenness he might yet make a hit in this class of vehicle. Celia Montalvan and Lia Tora best looking femmes yet seen in Spanish, and held public interest, a novelty for Spanish.

Surefire in neighborhoods but a flop in first runs. Same for this as all the rest of the Spanish, though "Don Juan Diplomatio" is so far a little above most of that language seen here.

Universal may be complimented on this effort. *Goldflam.*

Berger's Trip for Ufa

Paul Berger, eastern sales manager for United Artists, left last night (Tuesday) for a swing through the New England territory, checking up on conditions, bookings, double feature situation, etc.

He recently made a similar tour of the south and eastern Atlantic states.

The Woman's Angle

"City Streets" (Par). A gangster picture that has femme appeal because of its convincing and dominating love story, sensitively directed. Two s. a. leads, too, in Gary Cooper and Sylvia Sidney. Latter looks like a new screen bet.

"God's Gift to Women" (WB). Tepid amusement in the reformation of a gay playboy, humorously but unthrillingly acted by Frank Fay. Frivolous story treated farcically and with little taste.

"Quick Millions" (Fox). Confusion of events and muddled exposes of racketeering conspire against the feminine appreciation of a true portrait of a gangster who makes no apologies, and has no fine ideals.

"Iron Man" (U). Slowly paced prize fight story with an unsympathetic feminine angle. Depends on the appeal of Lew Ayres and Robert Armstrong for women and moderate for the girls at best.

"The Perfect Alibi" (Radio). Mystery drama drained of excitement. No personality strong enough to make much of an impression on the ladies.

"Other Men's Women" (WB). First rate small job but failing on draw for city women because of its railroad background and lack of big names. Should be liked better by the ladies of the provinces.

Theatre Advertising as Indicated From Various Cities

PHILADELPHIA

NEW YORK CITY

DETROIT

NEW YORK CITY

DETROIT

MONTREAL

NEW YORK CITY

CHICAGO

Commercial Advertising as Indicated By Various Daily Newspapers

GOITRE Makes Young Girl "Go Wild"

Startling Stories Show How Goitre Attacks Nerves Brain and Body, Bringing Tragedy.

A great specialist of a large Battle Creek organization tells some amazing stories of the effect of goitre on the mind.

The poison from the diseased thyroid gland—even before the goitre is large enough to be seen—acts like a terrible drug. It creates extreme nervousness, restlessness, an abnormal craving for excitement. The mind seems upset.

In trying to quiet this restlessness, the victim indulges in wildness and actions which often lead to terrible tragedies.

Then may come the more terrible consequences of goitre poisons: "Jangled" nerves; melancholy; blue fits; constant fear and horror. The glands of the entire body may degenerate very soon.

Abnormal Craving for Excitement, Due to Her Goitre, Led Young Girl Into Dangerous Escapades.

Goitre Now Gone Without Operation.

Mind May Break Down

The expression may become coarse, stupid, bloated. The mind may become slow-witted. Various body faculties may break down, muscles tremble; there are often terrible flutterings of the heart, dizzy spells, suffocation. The patients may soon become a wreck.

There is a direct connection between the present alarming spread of goitre and the present day nervousness, wildness, restlessness and tempers of young and old.

When these people are treated for goitre they become happy, contented, cheerful people once more, healthy in mind and body.

The specialists tells his remarkable experiences with goitre victims in a startling new book.

Girl's Life Nearly Ruined

A mother told this specialist: "We were worried over our daughter's growing wildness, late hours, recklessness with the most questionable companions; yet with all the excitement she was restless and unhappy. Remonstrances only led to scenes and fits of temper.

"Then your book arrived telling how goitre wrecks mind and body. Now through the home treatment her goitre is gone, she is happy, cheerful, contented, healthy. But no telling what might have happened if I hadn't read your book."

Wife's Goitre Drove Her Husband from Home

In older people, goitre brings restlessness, nervousness, discontent, excitability, irritability and violent temper.

A husband told his specialist: "My wife's nature changed suddenly so that I couldn't stand her temper but packed up and left.

"Then I read your book. Found her mental and physical breakdown was due to her goitre. Went back and induced her to try this home treatment. Today her goitre is gone and she is the sweet, sunny, happy, cheerful girl I married, and her health is fine."

End Goitre Without Operation

If you have goitre end it before nerves and disposition are ruined or if its poisons have already attacked every portion of your body, start to get rid of it quick.

No operation needed. In fact, great specialists everywhere advise against operation because the thyroid gland is so closely connected with the brain by important nerves that operations may be dangerous. Avoid danger, pain, expense and ugly scar of operation.

Treat Goitre at Home As Explained in Great Book

You can treat your goitre at home by a simple, easy, harmless method this great Battle Creek organization has developed during 25 years of experiment. Their new book, called "Goitre, Its Causes, Its Dangers, Its Treatment" tells all about this home method. Thousands have sent for this great book; followed its advice and write that the largest goitres soon disappeared. The book also tells how to recognize the invisible type of goitre, the exophthalmic or "pop-eyed" type, the terrible toxic goitre, and how to end it.

This organization of physicians offers the book free without any obligation at all, if you have goitre. But the supply is limited. To be sure of copy, mail coupon today.

Mail This Coupon
for Big 44-Page Illustrated Free Book on Goitre

A Great Store in a Great City
THE FAIR
State, Adams, and Dearborn Streets
Oak Park—Lake at Marion St. Milwaukee Ave. at Wood St.
The Tadd It is The Fair, Where Lowest Prices Prevail

"They'd make any girl want a Baby!"

Chance brought them into the infants' department—the bride of a year and her college chum. Slower and slower they walked, feasting their eyes.

Then came a whispered confession and the reply quoted above. And no wonder! The fluffy, delectable "outfits" that await the 1931 baby fairly cry out to you to provide them for a chubby smiling infant.

The Infants' Wear department of The Fair is often dubbed "the home of the maternal instinct." And it is! Ask the happy mothers or proud grandmas who've shopped at The Fair.

Countless patrons tell us it brings memories of dressing dolls, back in their girlhood days—only it's twice as thrilling. It almost makes one wish for twins. And especially when the prices are as low as they are at The Fair today.

'Nature's Rival' for Slim Lines

$3.50

Gay young things, who in the past went corsetless, now realize the importance of a flexible girdle to have the curves necessary for Summer fashions. Peach mesh and elastic $3.50.

Chic Copy of French Bandeau $1.50. Other Girdles and Step-ins, Priced $2.50 to $15.

Don't Be "Skinny" and Unattractive

Build Weight and Strength In Few Weeks With New IRONIZED YEAST—a Special Combination of Dried brewer's Yeast Plus Iron—or Pay Nothing

Gains 12 Lbs., New Complexion
"Before taking Ironized Yeast I would lie awake nights and was tired and nervous all day. Thought I'd go crazy. Now feel fine, gained 12 lbs. and it sure helped my skin." —Mrs. C. Menett, Columbus, Ind.

Gains 6 Lbs., New Pep
"I had been underweight for a year and a half. Started taking Ironized Yeast and gained 6 lbs. in 2 weeks. Never gained a pound from other medicines. For weight and pep try Ironized Yeast." —Dolores Wilson, Gering, Neb.

Doctor Reports Big Benefits
"One of my patients gained 15 lbs. with Ironized Yeast. She said it gave her appetite, pep and strength and she felt fine." —Dr. L., Ohio.

Young Mother Gains 8 Lbs.
"I had not been strong since my little daughter came a year and a half ago. At last tried Ironized Yeast tablets. Gained 8 lbs. in a little over a month, feeling fine. No longer frail, have a lovely complexion." —Mrs. M. M. McClellan, West Palm Beach, Fla.

It seems almost unbelievable how fast new Ironized Yeast has added pounds of good firm flesh—on men and women, children and old people.

Why New Ironized Yeast Builds Weight Quick

This amazing new Ironized Yeast is two tonics in one—special weight-building, dried brewer's Yeast, and blood-enriching, strengthening Iron. The yeast is the same used in making malt and which makes malt so beneficial. It is specially cultured and concentrated to give the utmost in flesh-producing value. This special treatment makes it richer than plain yeast in those wonderful vitamins which revitalize the sluggish body cells, drive out dangerous body poisons, tonic the nerves, stimulate the appetite, increase energy and endurance, and build up weight and strength. Double-tested in the laboratory for strength, purity and potency. Used by physicians and big hospitals.

To this concentrated dried brewer's Yeast is added three kinds of easily assimilated Iron, to quickly make rich red blood and tone up nerves and muscles. By this special process, Ironized Yeast is made more effective than yeast or iron taken separately. No starches, flours or gas-forming fillers.

If you are "skinny," nervous, tired, week—if you suffer with constipation and indigestion—start Ironized Yeast today. You should quickly fill out with good, solid flesh and become strong and full of pep.

Nervous, tired people tell of new strength and pep. Constipation, indigestion have vanished, skin has cleared to new rosy health and beauty.

New Complexion for Many

People marvel how Ironized Yeast has transformed sallow, blemished, lifeless, faded complexions into the fresh, smooth, lovely skin that every one admires. As poisons are driven from system and new health comes, years seem to drop from the looks.

Get a generous test treatment today. Pleasant easy-to-take little tablets—no nasty taste, never upset stomach or cause gas or bloating. Never spoil, no harmful drugs, safe for everybody.

Try It on "Money-Back" Offer

Go to any drug store today, get a full size treatment of Ironized Yeast and take the little tablets as directed. If after this generous trial you are not delighted with weight and health benefits gained, your money refunded by manufacturer.

Lovely Curves Are Always Admired

Past 60; and Has Never Washed Her Face

Edna Wallace Hopper; Who at Over 60 Has the Charm of a Woman of 25, to Tell World's Largest Radio Audience Tuesday Why She Advises Women to Shun the Wash Basin.

Edna Wallace Hopper

Edna Wallace Hopper, famous the world over as "The One Woman In The World Who Never Grew Old," recently startled women almost out of their chairs. She credited much of the fact, that at over 60, people say she has the skin of a girl of 20, to a total avoidance of having washed her face since childhood.

Now she is going on the air Tuesday afternoon, before what experts say is the world's largest radio audience of women ever assembled, to tell just why she hasn't, and what she does instead to preserve her amazing youth.

She is also going to tell how to gain a youthful walk that will take years off the average woman's age. If you're beginning to be afraid that you look a bit "middle-aged" and want to find a way out, tune in station below or any NBC station, coast to coast.

TUES., APR. 14, 2:30 P. M., W E A F, NEW YORK. WED., APR. 15, 3:00 P. M. W J Z, NEW YORK.

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom are any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

"What's Wrong" Easy

Seattle.

To break onto the auto section of the Sunday Post Intelligencer, Fox West Coast publicity here worked out a co-operative stunt with the police, in the way of a contest based on writings "What's wrong with this picture?" Each Sunday a three-col wide half tone is run showing Owen Sweeten in his ritzy coupe, violating a traffic rule or doing something wrong in driving. Theatre tickets are given to the best letters, tickets admitting to the Fox theatre, where there is plenty of room, anyhow.

Costs practically nothing. Gets publicity.

Heavy Plug for Eight Acts

Tacoma.

Much the same ballyhoo and record publicity campaign for opening of the eight acts of vaude at the Orpheum here, as was carried on in Seattle, given natives with Joe Cooper, for RKO, directing.

A parade with the Elks band headliner. Mayor gave talk plugging for stage shows. Elks drill team did its stuff in front of theatre. Giant banners festooned the streets. Billboards shouted "8" in tremendous letters. Newspaper space quadrupled and so was business at the b. o. the opening day.

Heavy stage idea got off very big. Hard for Homer Gill, district manager, and the rest of the RKO big shots to believe it. But the grosses show the welcomeness of more vaude.

Managerial Contest

Seattle.

Managers of Fox West Coast are trying to outdo each other in publicity, now that the managers contest is under way. Bob Bender, district head, tried this in the east, and the gag got the berries. Idea is to score efforts of managers as to their efforts to publicize the shows. Originality and effectiveness rate. What they do and how, counts, not the b. o. or the gain in grosses, which is not always a good criterion.

Two classes, those in Seattle, Portland and Tacoma in one; other and smaller town managers in the second class.

Awards substantial but not announced. The idea is waking up.

"Skippy" Impersonators

Bronx, NYC

In a tie-up with The Bronx News, local daily, Loew theatres conducting a "Skippy" impersonation contest prior to the picture's exhibition. Prizes ranging from $50 down to theatre tickets, donated by the circuit, for photos of youngsters in the best manner of "Skippy."

If desired interest is aroused, winners may be asked to appear at the local Loew houses in conjunction with the showing of the "Skippy" picture.

Boards for Policy

Los Angeles.

Among first thing George Brown, new RKO division p. a., decided was curtailing newspaper space and putting the difference into extra billboard adv.

This for institutional ballyhoo to plug at RKO L. A. eight-act policy.

Small Cars for Big Men

Newark, N. J.

Manager Burkes of the Terminal pulled a preview of "A Connecticut Yankee" after the regular show Friday to which he invited city officials. He used 10 Austins in which he had arrive the director of public safety, two large judges, and girls of the Junior Group of the Essex County Women's Republican Club. He also has eight windows tied up with the picture.

Another "Downtown Day"

Omaha.

Theatres horned in on Chamber of Commerce and retail store stunt to their benefit without cost. "Downtown day" was promoted in which all street car riding was free downtown and back from 9 to 11 in morning and big store sales put on to lure public to buy.

Mickey Gross' Humor

St. Paul.

"Behind Office Doors" nearly spelled jail for Mickey Gross, RKO Orpheum. Mickey had a bunch of signs printed up reading "In Conference—Do Not Disturb" with a plug for the fill on the reverse side.

Ambitious ushers hung 'em on every office door in town. And did the squawks come heavy. Doctors, dentists, lawyers and real estate

(Continued on page 66)

BILL HART SUES 5 YRS. AFTER 'WEED'S' RELEASE

"Tumble Weeds," the picture made by William S. Hart and distributed by United Artists in 1925, has been made the subject of a suit by Hart for $500,000. He alleges incomplete statements on rental returns.

"Tumble Weeds" had the widest circulation of any picture sold by UA. According to inside figures, the picture played around 11,000 theatres in this country, representing over 50% of the total number of film accounts.

It is understood that the net turned into Hart on "Weeds" exceeded his return on any other picture in which he starred. The Hart litigation comes over five years after the picture was released.

Previous to making "Tumble Weeds" under a special releasing deal with UA, Hart was with Paramount and had a similar squawk with that company over the percentage arrangements existing under the contract.

UA was thoroughtly surprised at the Hart suit and particularly in view of its late filing. The company is conferring with its attorneys, O'Brien, Malevinsky & Driscoll.

Hart is represented by House, Grossman & Vorhaus.

"Seed" Following Col's "Dirigible's" Road Route

"Dirigible" (Col) and "Seed" (U) have had their itineraries laid out as road show pictures. The schedule for the Universal picture, already current at $1.50 at the Carthay Circle, Los Angeles, is that it will follow "Dirigible" into all but one of the Columbia film's stands.

"Seed" opens in New York at the Rialto with no date as yet. As far as known it will be the first U picture to ever play one of the Publix Manhattan twins and will probably follow "Gun Smoke" (Par), which opens there Thursday (23).

The "Dirigible" dates, into which "Seed" will follow, are April 26—Apollo, Chicago; Hanna, Cleveland. May 3—Shubert, Detroit; Majestic, Boston; Columbia, San Francisco (tentative). May 4—Erlanger, Atlanta; Shubert Tech, Buffalo; Chestnut, Philadelphia; Pitt, Pittsburgh. May 10—Rialto, St. Louis. May 17—Shubert, Kansas City. May 31—Davidson, Milwaukee.

The Cleveland date is the exception for "Seed" as a summer stock season opens at the Hanna immediately following "Dirigible's" two weeks' stay. All other dates are for indefinite runs.

Pathe Buys 15, But Nothing Starts Yet

Hollywood, April 21.

Fifteen stories have been bought by RKO-Pathe since Charles R. Rogers was appointed production head.

So far none has seen production, but a number are ready, with the rest in preparation. All are supposed to be for this year's production.

Hays Office Moving

The Hays' office is airing 5th avenue after many years at 469, to 28 West 44th street. Moving day scheduled for May 1.

The entire 21st floor, providing more space than at present, has been leased.

Offering "Uncle Remus"

Hollywood, April 21.

Walter Herzbrun, local agent, has tied up the talker rights to the Joel Chandler Harris "Uncle Remus" stories.

He's suggesting Bre'r Rabbit and the rest of the animal family in shorts.

Loose Leaf Record of Studios Daily Work To Radio Exchanges

To keep exchanges fully advised on product as scheduled and made and with a view to establishing a better service for the exhibitor Radio is laying plans for distribution of a special sales aid manual, posting the selling and playing field. Manual and the way it will be kept up to date is the first of its kind in the industry.

Under the direction of Ken Hallam, Radio is now making up in loose-leaf form the manual as it will go out to all the exchanges and salesmen. After out, Hallam will collect all new data on pictures as they progress in production, advising exchanges of additions for the record. The field will be continually informed on what the studio is doing.

The loose-leaf book will contain two specially-prepared pages on each of the 36 pictures. One page will contain name of the picture, a synopsis of the story and highlights of the production, while the other, with spaces provided for filling in, will contain all credits, cast, director, music, if any, release title or tentative title or both if such is the case, corrections, billing credits, etc.

$30 WK. READERS FOR ONE PAGE SYNOPSIS

Hollywood, April 21.

Third in the series of meetings of the scenario writers preparatory to demands for a new set-up with producers was held yesterday (20) at the Academy.

Three additional committees were named, bringing the total to nine working under a general committee. New committees are on the problems of freelance writers with Clara Beranger chairman; Handling of Material Submitted to Studios, Howard Green, chairman, and Ways and Means Organization, Oliver H. P. Garrett, chairman.

The Material Committee will fight with the evils connected with business of submitting stories to $30-a-week readers for one page synopsis.

Radio Will Try French And Spanish Despite

Hollywood, April 21.

Despite the present uncertainty of direct slot foreigns, Radio plans production during the next few months of several in French as well as Spanish, the language most favored at that studio.

Spanish will be the first made by Radio.

BEHIND THE KEYS

Clubs' Participation in Shorts May Be General

Hollywood, April 21.

First short of a series by the Masquers (local Lambs-Friars) is like a "Stolen Jools" in the number of stars. It's for the benefit fund of the Masquers, including all its members, thus bringing over to the RKO-Pathe lot some contract people from other studios.

Radio Pictures had previously been negotiating with the Lambs for a similar short or series of shorts, but after a year and a half of palaver they never got anywhere. Likelihood now that the Friars and Lambs may agree to such shorts, with members contributing, to boost the clubs' exchequers.

WB SELLING IN BLOCKS OF FIVE FEATURES EACH

Warners will sell its 31-32 product in blocks of five pictures. Deals can be more satisfactorily negotiated in that manner than when made in greater bulk, it is claimed.

Shorts will also be sold apart from the features. There was a time when no WB features could be obtained unless some shorts were included.

The brothers are so far ahead in their production of shorts it is reported over 100 are awaiting release.

The Brooklyn WB short making plant will shut for six weeks commencing May 1.

F.-H. Silent News with Sounded Added or Dubbed

Chicago, April 21.

Fox-Hearst is adding 110 silent cameramen throughout the globe to its personnel. It is reviving the Fox silent newsreel crew to a greater strength even than when the old edition was at its height. Just 80 of the cameramen will be in foreign countries, while 30 of the silent operators will be stationed throughout this country, especially in territories where all newsreels are admittedly weak.

The F-H move is indicated as not a temporary hook-up with the Hearst newspapers, but the rehabilitation of silent news gathering.

By the time the newsreel release gets to the exhibitor it will have all of the noise consistent with that which a sound truck would absorb. In such instances of sports there will be a truck on hand.

Goodman as Col Advisor

Maurice Goodman has become chairman of the Finance Committee for Columbia Pictures.

Goodman is the theatrical attorney, for many years at the head of the Keith Circuit's legal dept.

London, Can.

Change of opening day for Loew's London, to Tuesdays and Fridays.

Grundy Center, Ia.

Central Iowa Theatre Co. has bought Rialto. E. P. Smith, mgr.

Los Angeles.

Joe Stout with RKO exchange as salesman. Formerly Pathe exchange manager here.

Pine Bluff, Ark.

Report from Memphis M. A. Lightman, operator of theatres in Tenn. and Ark., has 1-year lease on Saegner-Publix theatre here.

Texan Competition

Dallas.

Waging month of competish in Marshall, Texas, Gene Hendon and Gus Doering sold the Palace to East Texas Theatres, indie. Although town possesses pop of around 20,000, E. T. operated lone theatre until Hendon-Doering combo opened the Palace.

Doering operates Select in Mineola, another small town, and was in on the deal as silent partner. E.T. threatened to retaliate by opening new stand in Mineola. Indies reconsidered and abandoned Marshall to E.T.'s former monopoly.

Kankakee, Ill.

Publix opens a new deluxer here May 2. Seats 1,600; named Paramount.

Under the J. J. Rubens supervision.

Des Moines.

Metro, Gilmore City, damaged by fire recently, has been sold by Fred Sandham to Fred Hersom.

Denver.

S. H. Cain, formerly manager of the Tiffany exchange here, has purchased the lease on the Critcher theatre at Pueblo, Colo.

Oklahoma City.

East Theatres, Inc., has purchased the Palace theatre, Marshall, Tex., and C. J. McKenzie will reopen his Idle Hour at Henderson, Tex., soon.

Dallas.

George Hartley has been assigned to the local territory for special work with M-G-M.

Congressman John N. Garner is erecting a new theatre building at Uvalde, Tex., to be operated by Howard K. Allen and C. H. Weaver.

Dubin, Col's Chi Mgr.

Chicago.

Dave Dubin has been appointed manager here for Columbia, replacing Leroy Alexander, resigned.

Dubin was formerly country sales manager.

Yonkers, N. Y.

Fire did $35,000 damage to the Broadway theatre Monday morning (13). The house was an 800-seater showing pictures. Six firemen were injured by the collapse of a floor. Building owned by Martin E. Roache, New Brunswick, N. J., operated by Cocolis chain. Insured. May not be rebuilt as theatre.

Origin of blaze not determined.

Syracuse, N. Y.

James S. Burnham of Ogdensburg has sold the Temple and Cortland theatres, Cortland, to Myron Bloom of Syracuse. Burnham will engage in the oil business in Potsdam.

Utica, N. Y.

Earle J. Johnson, former Chicago theatre owner, is the new manager of the Stanley here. Replaces Ben Stern, who returns to the Troy theatre, Troy, N. Y.

Denver.

John Anderson has taken back the Emerson theatre at Brush, Colo.

Mrs. G. V. Higgins has leased Elite, Crawford, Neb., to Ling and Weisbaum.

Everett Cole, owner Rialto and Isis, Alamosa, elected mayor there.

Sioux City.

Rialto opens about May 1 with pictures. E. E. Seff and Stanley Krueger, local business man, in charge.

Seattle.

Old Empire, Yakima, Wash., taken over by Hughes Franklin, to be revamped into modern 1,100-seater. Jensen-von Herberg operated the Empire several years ago.

Vaude going into Our theatre, Bellingham, three nights weekly, Joe Danils, Portland, booking. Danils acts also now set for Heilig, Eugene, Ore.; Columbia, Longview, Wash., and new Capital, Salem.

Cleveland.

Harry Shaw, manager Loew's State, leaving next month to enter Loew's production in New York as Louis K. Sidney's assistant.

Five managerial shifts made by

(Continued on page 66)

New Type of Camera Now Necessary For Sound Pictures, Cameramen Say

Hollywood, April 21.

A new type of camera must be designed for sound pictures, in the opinion of leading Hollywood cameramen. Only one cameraman is satisfied with silencing achieved on existing camera mechanism and with the improved muffling blimps, for nine cameramen who feel that an intrinsically silent camera is the only solution to the noise problem.

Academy Report

This was revealed by the answers of first-cameramen to an Academy questionnaire regarding the practical effects of its camera-silencing research of last year. Photographers reported on their experience with 28 types of camera-coverings, the new ERPI and RCA ground-reduction devices, the ribbon microphone, and the sound pick-up concentrator.

Blimps, although strikingly reduced from the original "ice-boxes" of the talkers, were pronounced too cumbersome for efficient manipulation. The noise-reductional and sound-directional devices were declared not sufficiently effective.

Confer With Mfrs.

As a result of a 91% vote for a silent camera that would eliminate the blimp entirely, the silencing subcommittee of the producers-technicians body of the Academy will confer with camera manufacturers on radical changes and simplifications in camera mechanism.

A sizable group of Academy cameramen believes that readaption of the existing models is futile, and that a new type of camera should be built especially for sound.

"Savings in time now lost in operating ungainly muffling devices would more than repay expenses involved if an entirely new camera design should be necessary," said the spokesman of the group.

THE PUBLIC ENEMY

Set for tremendous reception
Thursday Nite at
N. Y. STRAND!
..... Play it day and date with Broadway

real!

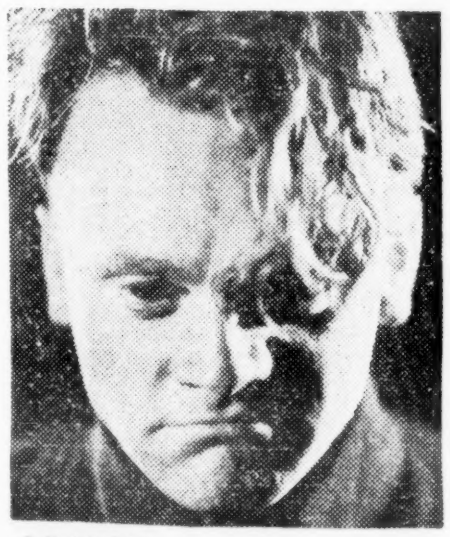
devastatingly real, thrillingly real, blasting, bursting with LIFE! • • • • •

real!!

in its challenge, its spirit, its strength of purpose. • • • •

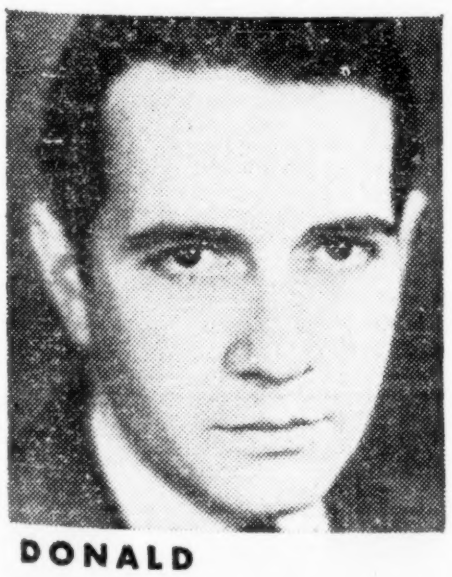
real!!!

in its power to hit at emotions —to smash every box-office record ever made! • • • •



JAMES
CAGNEY

JEAN
HARLOW



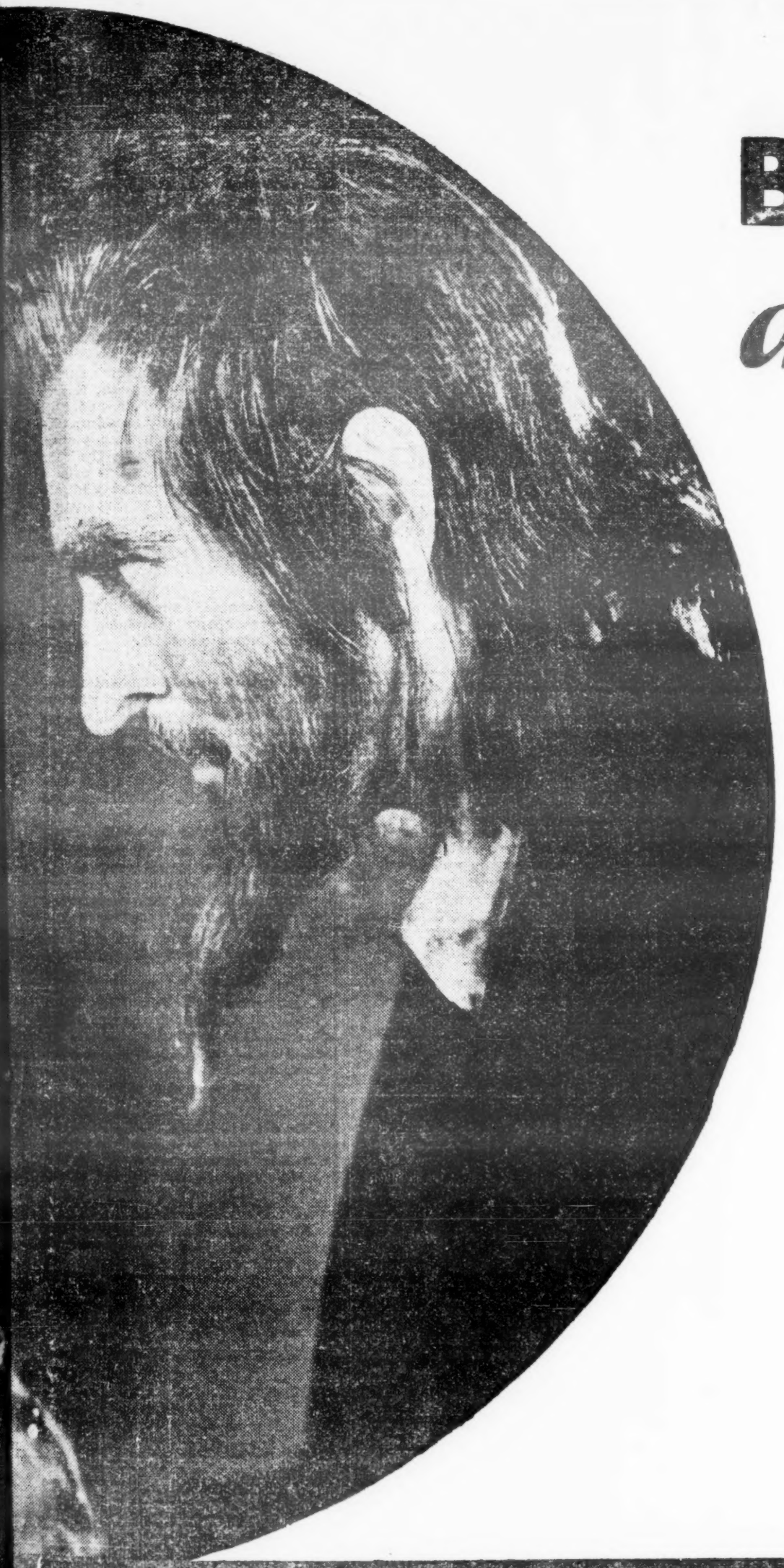
DONALD
COOK

WARNER BROS. VITAPHONE HITS

TOGETHER!

Greatest Star of TODAY and Greatest Star of TOMORROW in a drama that will live FOREVER!

SVENGA



JOHN BARRYMORE

as "Svengali"

Hypnotist, madman, genius, whose mystic powers enslave the most beautiful girl in Paris.

MARIAN MARSH

as "Trilby"

First Barrymore discovered her. Then Hollywood discovered her. Now the entire industry is calling her the most sensational star discovery of the age!

OPENING SOON IN NEW YORK FOR EXTENDED RUN PLAY IT DAY AND DATE WITH BROADWAY . . .

ALL

One of the Big Hits from the *Dependable*

WARNER BROS.

Studios Report Increased Efficiency When Sporadic Army of Lot Pests Aired

Hollywood, April 21.

Curtailment of the pass list at the studios, called a common-sense move to keep unwelcome visitors out, is also reported having its economic effect on studio personnel. It is eliminating extraneous watchmen at the doors of sound stages, even on a lot as small as United Artists, which dispensed with seven such watchmen.

The all-embracing limitation of the courtesy list takes in all representatives of the press, trade and lay, plus the agents, and all other solicitors such as jewelry, bond, clothing, fancy motors, bootleggers and the like.

Hits Studio Efficiency

Studios take the position that the walking jewelry salesmen with their pockets stuffed with baubles, or the bootleggers with free samples of booze in vials, and all the rest combined minimize the efficiency of studio personnel.

Just to make it 100% the newspaper people and advertising solicitors also had their passes picked up, with the publicity departments preparing to issue new courtesies or establish a "blue book" of selected names for courtesy consideration. All others will have to have their names telephoned in for an okay and state the purpose of their visits over the phone.

Throwaway Sheets

Cluttering up of the studio lots became acute. Sundry unattached press people, past and present, and usually drifters without any present affiliation, were one evil.

Avalanche of advertising solicitors from the trade press found the local regional sheets the chief offenders. Thes sheets are regarded out here as throwaways, with a dubious circulation, but get themselves onto the lots somehow without any invitation or authorization. Studio executives accord them scant consideration. Some have even made specific requests to keep the papers off the lots if not ordered and paid for, following discovery that some clerk in the mail room had been bribed to bring the giveaway rags into the offices.

Writers and directors in story conferences have complained of tactless annoysome solicitation by these sheets. Sound stages, with microphonic recording as delicate and expensive as it is, have had to be manned with extra guards to keep nosey people out, and so on down the line.

Studio execs prefer treating with the established papers in their own way as a means to curb an expensive and annoying evil. Prime idea is to insure getting an efficient eight-hour day of service from an expensive personnel, some of whose time, computed by the hour, is very valuable in dollars and cents.

Meantime, despite the severity of the no-pass thing, as early as Saturday morning one major lot saw the "official" studio bootlegger doing business in the same old way; a representative from a large men's specialty shop also soliciting; plus others.

Indicating that this again "one of those things," in that outsiders who are persona grata will be taken care of regardless.

Orph, K. C., Films Only

Kansas City, April 21.

Orpheum, home of legit stock, reopens April 24 as RKO picture house. Taylor F. Myers, asst. at Mainstreet, manager. Two first-run pictures weekly on split.

INCORPORATIONS

CALFORNIA

Sacramento, April 21.

Televisions Productions. 15,000 shares, none subscribed. Harry W. Weygand, B. M. Moore, A. H. Fisher, H. J. Lally, F. W. Bolton, Charles Dilly.

Pamlico, capital 10,000 shares, none subscribed. Ella K. Adams, Constance, A. de Mille, Cecilia de Mille Calvin, Francis E. Calvin, Gladys Rosson.

Uptown Theatre Co., Ltd., capital $100,000, $500 subscribed. W. A. Booth, J. E. Patterson, A. B. Marshall, John Brady, A. L. Hickson, Pomona, Cal.

Southern California Olympic Competitive Ass'n, no capital stock. John C. Porter, John Quinn, L. A. Henry, Renwick Thompson, Walter Braunschweiger.

MacMillan Arctic Exploration Co., capital 2,500 shares, $3 subscribed. Edgar J. Gowen, Charles F. Rocheville, D. J. Dunne.

Studios' Safety Campaign

Hollywood, April 21.

Suggestion that Coast studios unite in an accident prevention campaign was favorably received at the annual meeting of the Association of M. P. Producers, and preparation of a detailed plan was ordered.

Plan will call for the employment of a safety director by the association to work with studio heads in launching the anti-accident campaign and maintaining it perpetually.

Bob Doman West

Bob Doman, on publicity for the Fox Brooklyn houses, left Friday (17) for L. A. to join the Fox West Coast home office out there.

He was called west by Gabe York.

Pathe Assets

(Continued from page 11)

P. Kennedy as chairman of the board, it is stated the Dupont reappraisal has been based on the dividend income of $196,000 yearly Pathe has been receiving from the Dupont raw film company. Pathe holds 49% of that company's stock issue.

14% Loss

Pathe Exchange loss, on a total business done in 1930 of $14,581,200 in rentals, was $2,007,771. Surplus after the reappraisal and deductions of deficit including another item of $637,000 charged off in the RKO transaction, was $2,819,786.

According to the statement, the Pathe Exchange capital issues, in order of their preference, are 10-year bonds at 7% with outstandings, $4,493,000; preferred 8% stock, par $100, with $804,300 outstanding; Class A, no par, with 243,223 shares outstanding, and common stock, no par, with 948,581 shares outstanding. On the statement the Pathe Class A and common are carried on its books at $1 a share each, as a liability. Class A has been quoted of late between $5 and $6 a share on the stock exchange; Pathe common around $2.50 a share.

The Pathe Exchange statement is certified to by Price, Waterhouse & Co., the accountants.

The old Pathe (Exchange) company is now in liquidation.

ADAMSON AGAIN

Producing Independently This Time in Tucson

Hollywood, April 21.

Victor Adamson, independent producer who had his monicker changed to Denver Dixon and later switched it to Art Mix, has given up local producing and is organizing a picture company to produce in Tuscon, Ariz.

Adamson's last studio was at Monrovia, Cal., where he made a number of state righters with bootleg sound equipment.

His new set-up is backed by a realty company.

High-Salaried Story Readers as Possible Plot Shortage Relief

Hollywood, April 21.

Only solution for the so-called story shortage in the studios, according to several old-line writers, is to provide every scenario department with a high-salaried staff of magazine type reader-editors to select story material.

The yarn famine and fact that producers are starting to realize the ineffective results of the $30-per-week readers, who have been sifting the majority of new fiction, have made studios open to suggestion. Publishers and film writers who know the tremendous amount of fiction untouched by producers believe the shortage thing is just another studio myth. It's a case of getting somebody who recognizes a good story. Also a man in whom the producer will have confidence.

Readers' Alibi

Small-salaried readers say that slipping up on a good plot was not always their fault. They can't effectively synopsize some stories in 50 or 100 words, as demanded by the producer, they explain. Studio readers say that practically all triangle stories look alike in a short synopsis. Reader's own opinion didn't have enough weight to induce the producer to look farther than the synopsis on a story marked "good."

Start has been made in lining up the new type of reader. Producers are asking their directors, supervisors and executives to read the latest books and magazines, and are doing some reading themselves. Writers and directors are being given two to four weeks to look for a story they like. Scenarists without assignments are told to read new fiction.

Tiffany Under Its Own Name with 3-Way Product—1 Set of Exchanges

Without any radical changes in Tiffany proposed, E. W. Hammons and Grant Cook will decide on the coast within two weeks what the Tiffany set-up will be for '31-32 on product, for three different groups of productions, Educational, Tiffany and World Wide. All will distribute pictures through one of the sales organizations set up resulting from the refinancing of Tiffany by Hammons.

Hammons, Cook and others on the coast, presumably George W. Weeks for Sono Art-World Wide, and Phil Goldstone for Tiff, will speed up unfinished production in both plants. Tiff is particularly far in the rear through financial difficulties over a period of several months and almost total cessation of production during that time. Nearly half of this year's output of 27 features by Tiff remains to be made.

Whether Goldstone will remain at the studio as its production head is yet to become known. With the Tiffany company remaining practically intact as it is.

New Corp

Tiff as a national organization retains its identity and name, without any change as yet proposed, but on the coast for production a new corporation has been formed to cover Hammons' financing of picture-making, Tiffany Productions of California, Inc., Ltd., with Hammons president.

In the east, Tiffany headquarters may be moved to the Paramount building where Educational is located, with a distribution company formed, also with Hammons president, and including Tiff with another name, not set.

Stanley Hatch is Educational's distribution chief, with Bud Rogers as sales manager for World-Wide in a supervisory relationship with Hatch. It is supposed on the inside Hatch will be generally over all distribution under the three-way combination and one set of exchanges.

Different Salesmen

Under the new line-up, separate salesmen will market the Tiff product and an entirely different group the Educational shorts. It is declared probable the former group will also take on the selling of the World Wide product.

No program plans with any degree of certainty have been approved in advance of Hammons and Cook's trip west, but Tiff will make about the same as this year (27), and World-Wide the same number of features (20).

Gallup's Staff

In the realignment of the publicity-advertising department of United Artists, the home office will have a representative, as yet unselected, at the Coast studio. He will not interfere with Harry Brand, who remains in charge of publicity out there.

Arthur Zellner, with headquarters in Los Angeles for Coast territory, and James Ashcraft, with headquarters in Chicago for that region, are the first of the 10 divisional theatre contact men to be selected by UA.

The home office publicity department remains intact, according to Bruce Gallup, with no changes so far set and George Gerhard remaining as successor of the late Warren Nolan, directly under Gallup.

U'S REGIONALS, WITH 1ST IN N. Y. C. MAY 4

U's regional sales conventions are not entirely set as yet, but the first, to be held at an undesignated hotel in New York, is tentatively down for May 4. After a two or three-day meet, a regional will be held in Chicago, and, after that, one on the coast, probably San Francisco.

The '31-'32 program, including the largest schedule of shorts the company has ever made, is set at 26 features, 65 two-reelers, 78 one-reelers, four serials and 104 issues of U's Talking Reporter.

1st Coin Film; Stick 'Em Up

Chicago, April 21.

Orpheum box office was robbed Monday (20) of $1,800.

"Little Caesar" was playing, with the loss putting a crimp in the pleasure of having a paying feature at the house for the first time in months.

U Buys "Frankenstein"

"Frankenstein," legit play adapted from Marie Shelly's novel by John Balderston and Peggy Webling, has been sold to Universal by Horace Liveright, New York producer. He is now with Pathe.

Mrs. Shelley's, author of the novel, was the wife of Percy Shelley, the poet. The story is about him. Liveright owned the play several years, but never produced it.

Pathe Exchange, Inc., and Subsidiary Companies

PRO FORMA CONSOLIDATED BALANCE SHEET, DECEMBER 27, 1930

(Giving effect as at that date to the transactions enumerated in the attached certificate dated April 14, 1931)

Assets

Cash in banks and on hand			$364,136.38
Notes receivable			6,270.00
Accounts receivable:			
Film customers, less reserve	$787,925.13		
Others, less reserve	56,864.11		
			844,789.24
Advances to outside producers, secured by negative and positive film:			
On film released	$378,561.51		
Less—Reserve	255,649.18		
	$122,912.33		
On film not released	49,467.85		
			172,380.18
Inventories:			
Productions completed but not released, at cost	$75,808.56		
Productions in process, raw film and supplies, at cost	157,542.98		
Released film, at cost less amortization	1,502,099.66		
Pathex cameras, projection machines and supplies	124,933.05		
Story rights and scenarios unproduced, at cost	326,344.32		
			2,186,728.57
Total current and working assets			$3,574,304.37
Fixed assets:			
Land, buildings, machinery and equipment (at appraised values plus additions at cost)	$679,544.05		
Theatre leaseholds, improvements and equipment	140,389.70		
Other equipment	31,838.04		
	$851,771.79		
Less—Reserves for depreciation and amortization	472,488.20		
			379,283.59
Notes receivable from Radio-Keith-Orpheum Corporation maturing serially to January 1, 1936 (Notes aggregating $788,320.57 are held by escrow agent or issuing company in accordance with terms of agreement or as security for performance of certain terms)			2,486,073.57
Investments in partly owned companies:			
DuPont-Pathe Film Manufacturing Company, as valued by the Board of Directors	$4,000,000.00		
Societe Anonyme Belge P.D.C.	6,244.64		
			4,006,244.64
Advances to Multicolor Films, Inc., secured by notes receivable due December 31, 1930 (50% may be extended to June 30, 1931, at option of maker)			85,386.38
Deferred charges—debenture discount and expenses and prepaid expenses			535,227.90
			$11,036,520.45

Liabilities

Notes payable			$5,313.00
Bank overdraft in London against credit established			25,903.82
Owing to outside producers (participation and royalties)			175,687.27
Accounts payable and sundry accruals			752,176.80
Accrued debenture interest			54,887.01
Unclaimed dividends payable			176.00
Reserve for personal property damage claims			6,109.06
Total current liabilities			$1,020,252.96
Advance payments on film rentals (self liquidating)			100,676.66
Reserve for contingencies			106,700.00
Ten-year 7% sinking fund gold debentures, due May 1, 1937:			
Authorized	$10,000,000.00		
Issued		$6,000,000.00	
Less:			
Retired and cancelled	$864,000.00		
Cash and bonds in sinking fund and bonds in treasury at par	143,000.00	1,007,000.00	
			4,993,000.00
Capital (represented by):			
Preferred stock 8% cumulative:			
Authorized—30,000 shares of $100 each			
Issued and outstanding	16,909 shares		
Less—Acquired and held in treasury	8,866 shares		
	8,043 shares	$804,300.00	
(Dividends paid to December 1, 1927)			
Class "A" preference stock, no par value:			
Authorized	500,000 shares		
Issued	251,853 shares		
Less—Acquired and held in treasury	8,630 shares		
	243,223 shares	$243,223.00	
Common stock, no par value:			
Authorized	1,500,000 shares		
Issued	950,926½ shares		
Less—Acquired and held in treasury	2,345 shares		
	948,581½ shares	948,581.50	
		$1,191,804.50	
(The directors on April 1, 1929, authorized setting aside 200,000 shares of common stock to be issued upon execution of certain options to be granted, of which 5,000 shares have been optioned to December 27, 1930.)			
Capital surplus balance (including credits in respect of appraisals of properties and investment and reduction of capital stock; after deduction of deficit) as per Exhibit B	2,819,786.33	4,611,590.83	4,813,890.83
			$11,036,520.45

Contingent liabilities:
In respect of claims pending against the company not provided for in above accounts which, in the opinion of officials, will not exceed $100,000.

Walt Disney's

MICKEY MOUSE

and

SILLY SYMPHONIES

will continue
to be released

EXCLUSIVELY

by

COLUMBIA

•

IT'S ACKNOWLEDGED THAT THE WORLD'S
GREATEST SHORTS COME FROM COLUMBIA

COLUMBIA PICTURES

THE NEXT BIG SHOWMANSHIP IDEA *is here*

PARAMOUNT'S 6 BEST SELLERS FOR APRIL

MARLENE DIETRICH *in* "DISHONORED" *with* Victor McLaglen. *Von Sternberg Production*

•

GARY COOPER, SYLVIA SIDNEY *in* "CITY STREETS"—Paul Lukas, Wynne Gibson, William Boyd. *Rouben Mamoulian, director*

•

"SKIPPY" *with* Jackie Cooper, Robert Coogan, Mitzi Green, Jackie Searl. *Norman Taurog, director*

•

"GUN SMOKE" *starring* Richard Arlen *with* Mary Brian, Eugene Pallette, William Boyd, Louise Fazenda. *Edw. Sloman, director*

•

TALLULAH BANKHEAD, CLIVE BROOK *in* "TARNISHED LADY" *with* Phoebe Foster. *Geo. Cukor, director*

•

WILLIAM POWELL *in* "LADIES' MAN"—Kay Francis, Carole Lombard *Lothar Mendes, director*

The sensationally successful picture is more than a picture; it's a Big New Showmanship Idea. Check the outstanding hits of the past season and you know it's true. That's why PARAMOUNT'S "GUN SMOKE" is going to clean up and become the talk of the show world! That's why PARAMOUNT'S home office executives left the projection room raving about it and upset Broadway booking plans to put it into the Rialto Theatre for a long run. "GUN SMOKE" discards all story and production formulae of the past and crashes through with the thing that packs theatres today—A STARTLING NEW KIND OF PICTURE! Presented with smart showmanship. Supremely entertaining. With a swell cast headed by Richard Arlen, Mary Brian, Eugene Pallette, William Boyd and Louise Fazenda. Directed by showman Edward Sloman. Watch "GUN SMOKE" roll to glory. Better still, cash the glory into money

PARAMOUNT

RKO-Publix May Pool Houses In 7 Cities, with Several Closing; Others to Have Policy Changes

Final approval is reported not to have been passed by both sides as yet to the proposed theatre pooling by RKO and Publix in seven cities. They are Cincinnati, Birmingham, Omaha, Houston, Rockford, Ill., Ft. Wayne and South Bend.

The deal is said to have been in progress through several conferences. Before closed the okay of the RKO board of directors will have to be placed upon it, from reports. Publix is said to be satisfied with the present line up of the pool.

In Cincinnati, now RKO-sewed up, a condition is that RKO will take over the operation of the new Paramount theatre there, when completed. It is now under construction, RKO holds all product contracts for Cincy. Where Publix would have secured pictures from, as Par is included in RKO's product franchises for the city, is mere conjecture.

In Birmingham, a tough six-day town under any circumstances, the RKO-Ritz will switch to pictures only, if the deal goes through, with the Paramount there taking on the current Ritz vaudfilm shows.

In Omaha the World theatre will probably be closed, with another policy switch in the other houses. Other theatres, of Publix or RKO, may be closed in some of the cities, to reduce the local capacity, with some changing about of stage playing.

In South Bend, it is said, the pooling deal contemplates the closing of two houses.

Housman for WB on B'way

Arthur Housman is overseeing Warner Broadway theatres again.

He stepped back after Lew Lusty stepped in and then voluntarily stepped out.

Foremost Film Players' Directory

WILLIAM BOYD
Paramount Pictures

DOROTHY CHRISTY
"Parlor, Bedroom and Bath"

GARY COOPER
Paramount Pictures

CLAUDIA DELL
Radio Pictures

BORIS KARLOFF
"Galloway"
Criminal Code, Columbia
"Boris"
Cracked Nuts, Radio Pictures

MAE MURRAY
"Bachelor Apartments"
A Radio Picture

U. A. Continues Its Circuit Plans, Although F-WC Deal Gets Warm

Hollywood, April 21.

Despite Al Lichtman and Oscar S. Oldknow talking turkey on a getting together of U.A. with Fox-West Coast, United Artists is going ahead on building its own w.c. circuit of theatres. Lou Anger will probably have to become the operator, as he is now handling all the contracts. Anger got wished into the job with Sol Lesser's resignation to go with Universal.

The renovated Premiere, San Francisco, to be called the U. A., opens with "City Lights" around June 1. It is a 1,200-seater, first of the new U. A. chain.

Anger has plans for 15 houses, with work to start within a month almost simultaneously for opening in early fall. They include stands in Berkeley, Richmond, Oakland, El Centro, Palo Alto, Ventura, San Jose, Burlinghame, on Whittier Blvd. in Los Angeles, etc.

While nothing definitely happened between Lichtman and Oldknow when the latter returned east last week, the path to peace between the two has been started. Lichtman committed himself to a high quality program of pictures, with box-office potentialities first and foremost now in view on production.

RMTA PLUGGING 50c WK. KINOGRAM NEWSREEL

Denver, April 21.

Annual convention of the Rocky Mountain Theatre Owners will be held in Denver May 12-14 at the Brown Palace hotel. By making the meeting before the next buying season begins it is thought more will attend.

Organization is urging the use of the Kinogram newsreel at a cost of 50c. a week to the exhibitor, this money to be used to pay his dues. Kinogram pays the express one way and makes no charge to the theatre because of advertising matter in the reels.

Local Option Opposed Sundays—Arrests Arrive

Dallas, April 21.

Marking first case under new Texas law okaying Sunday shows, three managers were recently arrested in Tyler, two Publix stands in that burg. New statute leaves choice of blue law to local council. This particular one went blue.

All three under bond pending hearing.

Coast Stage Shows Off

Hollywood, April 21.

J. J. Plunkett has okayed Cliff Work's suggestion to drop stage shows at the Orpheums in San Francisco and here, following a stretch of poor business.

The stage policy started well six weeks ago, but quickly eased off. New summer policy starts Friday (24), with starlight pictures and a reduced scale of 25 to 60c. Scale formerly 35-75c.

Vaudfilm continue in the other RKO houses.

Cutting Out Passes

Chicago, April 21.

Midwesco and Chicago divisions of Fox Theatres cut their pass list by 2,000 for March as over February. That's around a 300% decline as compared with correlative February results.

Passes for February ran to around 8,000. For March they were reduced to 6,342. February showed a decline over January of around 418 passes.

ST. PAUL'S SCALE CUT, PUBLIX AGAINST RKO

St. Paul, April 21.

Goaded by RKO's incessant plugging of its vaude, plus a weekly feature picture, Paramount-Publix is declaring war with a price cut on its ace Paramount, across the street from the RKO Orpheum.

The cut, effective Thursday (23), will be down to 50c. top nights with the weekday daylight scale set at a flat 25c.

To copper this onslaught, RKO is rushing negotiations to put in the eight-act bill for its Orpheums in St. Paul and Minneapolis, keeping the admission price where it is at 60c. evenings and 35c. to 6:30. Block to the build-up of the talent part of the program so far is stange hands' union, which is demanding addition of three men, while the circuit is holding out for one more only.

18 ORGANISTS DISMISSED BY B&K

Chicago, April 21.

Publix-B & K has given notice to 18 organists. This is prompted primarily by economy and retrenchment over the summer in neighborhood houses playing double features.

A contributing motive has been the feeling among an element within the organization that many of the organists have been remiss in showmanship and a desire to do anything beyond putting in the minimum number of hours at the console.

Of the organists given notice, possibly five will be recalled for employment in downtown or neighborhood deluxers. About 12 houses will be organless until September or longer. They include Senate, Belpark, Congress, LaGrange, Norshore, Berwyn, Crystal, Marboro, Granada, Belmont, Harding and Gateway.

Additional economies for the warm weather are forecast for the B & K houses. Production department will be curtailed somewhat in all probability.

Arbitration by Show People Only May Be Agreed to by Exhibs and Distribs by Fall—Both Now for It

Producers and independents are finally in accord on one principle. According to representative spokesmen for both, arbitration must come back into the film industry. Hope is expressed on both sides it will return before next fall's selling season.

Indie exhibitors, having the law on their side in the U. S. Supreme Court's ruling that compulsory arbitration is illegal, now agree to the return of ex-officio court procedure providing that the new system of arbitration be lawyerless. Strangely enough, certain influential film executives agree most heartily on keeping the barrister out of round table discussions of the future. These feel that filmdom is now, and has been for the last several years over-lawyered.

Indie leaders resentment against lawyers and arbitration is concentrated on one breed of pleader. Before the Government upset the arbitration formula one lawyer in certain of the Film Boards of Trade in the most important zones actually essayed the role of prosecutor, with the distributors playing the State and the indie exhibs the indicted defendants up for trial.

This prosecutor type of lawyer for one department of the industry must be eliminated or else the indies, desirous as they are of getting speedy adjustments without the additional costs which pure litigation necessitates, will shun this method of understanding with distributors.

No Legal Clerks

Indies want Film Board of Trade clerks, if they have legal training, to be clerks only and to take no hand in interceding for their bosses.

The need for all-voluntary performance of the industry was stressed last week when the U. S. Circuit Court of Appeals ruled in one State that arbitration, so far as film dealings are concerned, is no longer a contractural requirement and that the plaintiff in this particular action was within its rights in going directly to a court of equity.

H-F Will Build Four On $900,000 Investment

Hollywood, April 21.

Hughes-Franklin contemplates four new theatres, representing an investment of near $900,000, to start within 60 days. Two in California will be Whittier and Bakersfield (both 1,250 seaters). Others will be at Everett, Wash. (1,000) and Great Falls, Mont. (1,400).

Robb and Rowley, whose Texas circuit of 56 houses H-F is buying, arrive today with their attorney to sign final papers. The deal will give H-F 67 houses in Texas.

No More Zoning in Detroit After June 1; Contract Protection Only

Detroit, April 21.

Zoning will pass in Detroit at the expiration of the current agreement, June 1. This was a foregone conclusion when the exhibitors delegates on the zoning committee bolted the meeting held here recently. The effect will be to throw the town wide open as to protection, etc. These matters will be decided in the individual buying contracts.

Zoning has been in effect here for five years. City zoned into first, second and subsequent runs with certain zones laid out with key runs and subsequent runs in each zone. It has worked fairly well.

The exhibitors, with the Allied as their spokesman, asked for a uniform zoning plan with the first run included and that prices should be uniform. This was in answer to Fox and RKO asking 50c top for first run. Allied asked for houses that charged less than certain zone levels to be penalized by loss of protection. Other reasons for loss of protection were double billing and giveaways.

With Fox and RKO charging 50c top first run and Publix using giveaways in its key run houses and about to start double billing in its first run downtown State with a top price of 50c the opposition of Publix, RKO and Fox to the plan made its rejection by the distributor delegates certain.

A result of the situation will be that there will be a mad scramble for protection in contracts. This won't affect Publix. It will probably not affect most of the Allied exhibs, as most belong to Co-Op Theatre Service Corp., booking office with a group buying power of approximately $2,500,000 yearly.

LOCAL C. OF C. IN ON STAGE BAND'S RETURN

Chattanooga, April 21.

Tivoli, ace publix house, resumes stage band May 4 with an act from Publix unit. Don Pedro D'Avalar, m.c. Change twice weekly.

Ballyhoo with Chamber of Commerce to usher in return of band.

Jersey City Deal

A deal may be worked out between the Warner Bros. and Fox for acquisition by former of the Fox group of houses in Jersey City.

Not having progressed further than the discussion stage, it cannot be said what the deal will be. It may go along with the proposed general WB-Fox deal.

WB operates nine theatres in Hudson county, taking in three (Stanley, Ritz and Central) in Jersey City.

"Lonely Wives" in Ohio

Chicago, April 21.

Pathe's "Lonely Wives" has finally gotten past the Ohio censors by having the prints clipped to the parallel Pennsylvania version.

Picture will be released for Ohio Friday (24).

Replaces "Looney Tunes"

Warners is discontinuing "Looney Tunes," singing strip, for another similar one under title of "Merry Melodies."

Leon Schlessinger did the first and is doing the second.

Foremost Film Writers and Dialogicians

Present Assignment:
"QUEER PEOPLE"
HOWARD J. GREEN
Represented by
ARTHUR M. LANDAU

JOSEPH JACKSON
WRITER
Under Contract to
Warner Bros.

Six Top Money
Directors for 1930
and
William Slavens Grover
McNUTT-JONES
Wrote for FOUR of Them

SARAH Y. MASON
SCREEN DRAMATIST
M-G-M
"THE MAN IN POSSESSION"

RALPH SPENCE
R-K-O

EVE UNSELL
Adaptation
"UNFAITHFUL"
Paramount Studios

CYRUS WOOD
"CUCKOOS"

WALDEMAR YOUNG
FIRST NATIONAL

SPENCER TRACY

Twice in a year — on Broadway and in pictures —Spencer Tracy has been convicted as a splendid actor. And both times he's acted a convict. As matter of fact, Tracy is a law-abiding citizen with a family. He needs no lock-up to unlock his talents.

His performance as "Killer" Mears in "The Last Mile" was the talk of Broadway and his first Fox picture, "Up the River," proved his class in comedy.

Tracy was born in Milwaukee, and went to Marquette University. Halfway through college, he felt the urge to become an actor. He went to New York, studied dramatic art, joined a stock company, played in Theatre Guild productions, and got his break with Ethel Barrymore in "The Royal Fandango."

Other stage appearances include "Ned McCobb's Daughter," "Conflict," "Nigger Rich" and "Bread." Coming Fox pictures are "Quick Millions" and "Riding for a Fall."

For relaxation, Tracy wanders off into the open spaces to fish and hunt. He has no superstitions, no bad habits, and—since arriving in Hollywood — no hat.

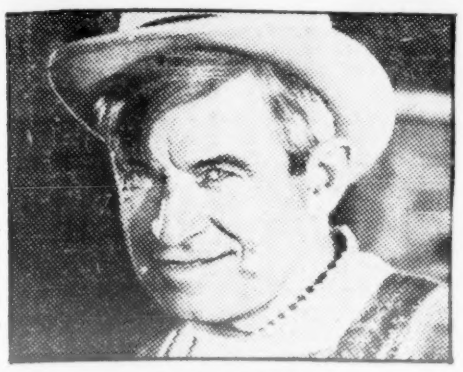
Not exactly handsome, he certainly has that attractive something which the girls recognize and the box office reflects. On the screen, the femmes say he does something to them—which is definite without being explicit. It explains why Tracy's popularity is on the up and up.

TWENTY-SECOND OF A SERIES OF FOX SCREEN PERSONALITIES

FOX

TODAY! · · · NOW!

Box-Office FACES Set Box-Office PACES



WILL ROGERS
in
A CONNECTICUT YANKEE

JANET GAYNOR
in
DADDY LONG LEGS

VICTOR McLAGLEN
and EDMUND LOWE in
WOMEN OF ALL NATIONS

ELISSA LANDI
in
ALWAYS GOODBYE

WARNER OLAND
in
CHARLIE CHAN CARRIES ON

WARNER BAXTER
and JOAN BENNETT in
DOCTORS' WIVES

SPENCER TRACY
and SALLY EILERS in
QUICK MILLIONS

SPENCER TRACY
and UNA MERKEL in
THE MINUTE MAN

HARDIE ALBRIGHT
and DOROTHY JORDAN in
YOUNG SINNERS

1931-32 BIG NEWS will Pop at the BIG SHOW APRIL 27th

Play these Big Shows of Today · · · NOW!

WINDING UP THE SEASON IN A BLAZE OF GLORY

FOX FILM CORP. BOX OFFICE

2 Films—Bad Biz—No Breezes May Close 125 Allied Houses For Entire Chicago Summer

Chicago, April 21.

In the midst of record April heat waves, and with picture grosses diving, the theatre operators around town are getting panicked, talking already of closing down for the summer.

Biggest item is the plan of Allied association here, which includes some 125 theatres, to shut all of its theatres for June, July and August. This is the subject of a special meeting called for today (21). Aaron Saperstein, association president, is in favor of the plan. Says he will put the shutters on his own theatres for the 12-week period no matter what the decision of the association body may be. While it is doubtful whether any group of indie exhibitors can get together on a single concentrated move, a large number of the indie exhibs may follow the lead of Saperstein.

50 Last Year

From present indications, there will be a record number of closings this season. Last summer saw more than 50 local theatres shut down for the hot spell.

Feeling is among the indie houses that with most minus cooling plants it will be impossible to get patrons to sit for three hours through a double feature bill. So evident is this viewpoint that many exhibitors are looking forward to the hot weather to break the epidemic of double features.

Other than the double feature angle, there are other motives behind the three months' closing plan of Allied. Idea is to put a little business pressure on the unions, the exchanges and the sound equipment companies. Allied has a hunch that these companies and unions will be more willing to go into conference after three months of closed theatres.

Other circuits in town are also ready to shut down for the summer. Essaness has already taken the lead, having closed the neighborhood Keystone Sunday (19), and will further clip down on running time by erasing the matinee shows from a large number of its houses.

Shane Buys Opposish In Bronx From Fox

Weekly unloading of Bronx Fox houses continues. Latest is the Walton, long dark, which goes to Mike Shane, who has the Bandbox.

Walton is the Bandbox's opposition, but Shane may reopen the house.

DIAMOS BACK IN

Arizona Indie Buys 16 Mauk Houses In Same State

Nick Diamos, former Arizona theatre operator, who sold his chain in southern and eastern Arizona to Fox-West Coast, is back in the business again, having bought 16 houses from George Mauk.

Mauk, now United States marshal for Arizona, had his theatres in small Arizona towns.

3 Mgrs. in RKO B'klyn Div., Among 5 Prize Getters In Profit Month Try

T. J. Freytag, manager of the Dyker in "Dr." Joe Lee's Brooklyn division, won first prize of $200 and a watch in the Plunkett Profit Month (March) competition among the circuit's house managers. Second place, with a straight cash prize of $200, was copped by another manager under Dr. Lee, Johnny Sheridan of the Orpheum.

The Orpheum, about 32 years old and one of the oldest theatres in Brooklyn, plays second run almost exclusively.

J. M. Brennan, manager of the RKO Capitol, Trenton, in H. R. Emde's division, got $100 for third place; Arthur Frudenfeld, of the Downtown, Detroit, $75 for fourth, and Jack Falcone, of the Bushwick, Brooklyn, another Doc Lee house, $60 for fifth.

First New York house in the standing is the 81st Street, sixth. Bob Hawkins is manager.

Exhib Who Killed Police Chief Gets Venue Change

Dallas, April 21.

Execs from local film branches were called as character witnesses in trial last week of B. H. Hunter, indie exhib at Uvalde, Tex., charged with murder of town's police chief.

On motion of Hunter's attorneys, trial was shifted to Kerrville. Hunter killed the chief while latter was inspecting his theatre for fire hazard. Conviction will likely mean the chair for Hunter.

WB's 2d in Texas

Dallas, April 21.

Empire, indie stand in San Antonio, reported as second foothold for recent Warner entry into Texas. Lease on house to become effective October 1, in line with opening of WB's first stand in this state at Amarillo. Rumor current that Ft. Worth, near here, will be WB's next.

Joe Luckett, representing theatre dept., making headquarters here but keeping a tight lid on all info as to extent and nature of the expansion program in this section.

Exhibition Contract Is Declared Enforceable in Part by U. S. Court

In holding that the Old Standard Exhibition Contract is divisible and enforceable in part regardless of the outlawing of the compulsory arbitration clause, the Fourth Dist. U. S. Circuit of Appeals, rendering judgment in favor of Par-Publix against the National Theatres Corp., for breach of contract, has dealt almost a death blow to a score or more suits contemplated or filed by exhibs in various parts of the country and based on variously alleged monopoly phases by distribs.

Estoppel of such exhibitor suits is now looked for by insiders as the decision permits distribs to prosecute suits on the old contract for breach of contracts with or without arbitration, wherever existing.

The decision corrects the erroneous idea that when the compulsory arbitration clause was outlawed by the Government such an injunction relieved exhibitors of responsibility from performance of the rest of the contract.

The importance of the new decision which stands second to the one rendered by Judge Thacher in this respect clearly holds that distribs can proceed on all conditions of the old contract that are lawful per se.

The decision rendered holds that contrary to claims by the defendant the compulsory arbitration clause was a condition subsequent to the breach. The defendant contended it was a condition precedent and therefore a breach could not be held enforceable against the defendant-exhibitor.

Momand Okla. Circuit Sues All Filmdom in Conspiracy Allegation

Oklahoma City, April 21.

Twenty-four theatre firms and two individuals were named defendants in Federal court here Friday (19) in a suit for $2,404,468 by A. B. Momand, Shawnee head of Momand Theatres, and others, alleging a conspiracy to monopolize the picture industry.

Momand alleges his circuit has been forced to close or sell several Oklahoma theatres because of the alleged combine.

Defendants include about all picture companies.

Damages are asked in triplet.

Trying Name Acts

Syracuse, N. Y., April 21.

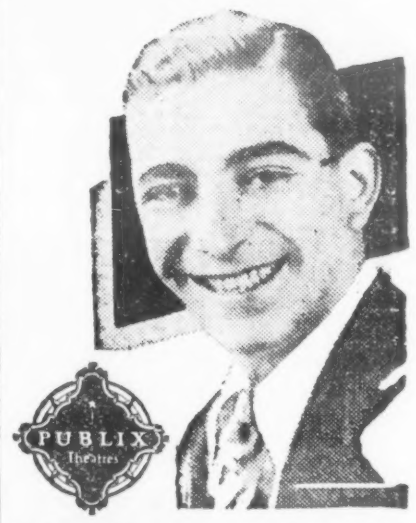
Warners' Strand will test a name act, beginning Friday. First attraction will be Gene Dennis, psychic.

If the experiment clicks, house will augment film program with a name or stage each week.

BROADUS ERLE
JUVENILE VIOLINIST
This Week, B. & K. Uptown CHICAGO, ILL.
Dir.: SAM ROBERTS

HARRIS TWINS
HEADLINING
Fanchon & Marco Unit
"SOCIETY CIRCUS"

NOW HEADLINING AND BREAKING RECORDS
TOM PATRICOLA
with "THE PEARL TWINS"
Playing Publix-B. & K. Theatres in Chicago
This Week, Tivoli, Chicago—Week Apr. 24, Fisher, Detroit

5th YEAR
BENNY MEROFF


ORIENTAL—CHICAGO
INDEFINITELY

Sensational Return Engagement in Loew De Luxe Theatres
FRANK MITCHELL
and
JACK DURANT
HELD OVER
CAPITOL, NEW YORK

THREE BLUE BLAZES
This Week, Paradise, Chicago—Week Apr. 24, Tivoli, Chicago
Dir.—WM. MORRIS OFFICE—Thanks to HARRY SANTLEY

JOHN BOLES
"SEED"
Universal Pictures

LOUIS BARRISON
ARISTOCRAT STILTS DANCER
HELD OVER FOR SECOND WEEK AT CAPITOL, NEW YORK
All Loew De Luxe Houses to Follow
Thanks to NED DOBSON, Jerry Cargill Agency

TRADER LEO

is off to Chicago!

The Annual Safari of the Traders of Metro-Goldwyn-Mayer is the most important event of the year—

En route to the Drake Hotel, Chicago, where the boys will get an earful of cheerful facts about

The Crowning Glory *of* M-G-M *in* 1931-1932

Quittner's 3 Middletown Indies Sold for $222,000—Cost $600,000

Middletown, N. Y., April 21.

The three Joe Quittner theatres here were sold on foreclosure Saturday (18) for $12,000 above the first mortgage of $210,000 to O. S. Hathaway, who held second mortgage bonds on houses.

Hathaway comes back as an exhibitor through the purchase. Though more than 100 attended the foreclosure sale, only a few put in bids for the Quittner trio, State, seating 1,400; Stratton, 1,150 and Show Shop, 850.

Former two are first runs, the Show Shop 2d run and closed.

Opposition is Publix with its Paramount, first run. Along with the Quittner houses go franchises for United Artists, Warner Bros., First National, Columbia, Tiffany and a part of the U program, as booked this year. Paramount has its own product, Metro, Fox, selected Radios and a pick of the U stuff.

Quittner houses originally cost $600,000 to build.

Quittner's Suit

Paramount Publix, Netco Theatre Corp. (a subsidiary), and other defendants in the suit of Edward Quittner of Middletown, N. Y., alleging restraint of trade and that Publix entered his town to drive him to the wall, has filed an answer in the federal courts, making a general denial.

The Hays organization, sued along with Paramount and its officials, is expected to answer this week.

Quittner was made an offer about two years ago, it is said, to sell to Publix, but refused the offer with Publix going into the town to build for itself.

VICTOR CAESAR
HERAS and WALLACE
Featured in F. & M.'s
"ICY HOT" IDEA
APRIL 17
CAPITOL, HARTFORD, CONN.

FOR SALE OR LEASE
Theatre in Cumberland, Maryland. Population 40,000. Seats 1,500. Very large stage. In business section. Talkies. Apply John G. Miller, Attorney-at-Law, Cumberland, Md.

YOUNG USHER PAROLED

Brieaddy's Romance Landed Him in Jail—Governor Orders Release

Syracuse, N. Y., April 21.

Edward F. Brieaddy, 18, former usher and doorman at Warners Strand here who posed some weeks ago as the heir to the $1,750,000 estate left by a New York woman, and who was arrested when he presented a forged check to his girl friend, was released from Onondaga County Penitentiary on an order of Governor Franklin D. Roosevelt.

The sentence of the youth, who borrowed a film plot to dazzle his sweetie, was commuted by the Governor on the application of Daniel F. Mathews, Jr., who obtained letters recommending his release.

"Vaudeville" Billing by Publix in Minn. as RKO Stole "Caesar" Build-Up

Minneapolis, April 21.

What is believed to be the lowdown on Publix's sudden decision to label its Minnesota unit shows vaudeville, advertising five acts in the same manner as RKO Orpheum has leaked out along the rialto.

Some weeks ago, before playing "Little Caesar," the Minnesota started a teaser campaign on it, running good-sized display newspaper ads built around a mysterious reference to "X" marking the place where Caesar was placed on the spot, etc. Nothing denoted film ad and the name of the theatre not mentioned.

After the ads had been running about four days, with the expenditure amounting to probably $600, the newspapers came out with large display ads reading "'X' marks the place where 'The Squealer' was put on the spot; see this great gangster picture at the RKO Seventh Street theatre."

This took the play away from "Little Caesar." The Minnesota, which gummed up the campaign on that picture, went up in the air. "The Squealer" had been booked for the RKO Orpheum, but was rushed into the Seventh Street to take advantage of the teaser tie-up, it is claimed.

It was shortly after this that Publix began its "vaudeville" campaign. Now the shoe is shifted, with Publix getting the rise out of RKO.

Buys "Slander Girl"

Radio, now making Rex Beach's "Big Brother" into a talker, has purchased another Beach story.

It's "The Slander Girl."

Fox's Peak

Hollywood, April 21.

Largest number of pictures in production at Fox studio during last two years were shooting Saturdays (18), when 11 companies were in work. They included re-takes for "Women of All Nations" and "Young Sinners," and the Spanish "Body and Soul."

Rest are domestic features.

Oldknow Places "Sick" Houses in Mgrs.' Hands

Hollywood, April 21.

The no-swivel chair theatre operation is being adopted by Oscar S. Oldknow, of Fox West Coast. He regards each of the circuit's theatres a problem for localized operation when and if business is off.

Oldknow and the department heads called in each theatre manager last week in conferences at the Jonathan Club here and had each suggest how to doctor his sick theatre.

Suggestion of local film bookings wherever possible was also made.

Yorke's New Staff

Los Angeles, April 21.

Fox West Coast publicity department is undergoing a revamping under Gabe Yorke. Changes made include Eddie Eckles, formerly in charge of Fanchon & Marco publicity, assigned to handle the house organ among other duties in connection with theatres.

Eckles' former post of F. & M. p. a. is now taken by Maxwell Shayne, recently with Yorke in the Fox eastern office, but from the Coast where he worked for Par. Bill Harwick remains as assistant to Shayne.

Rushing New N. Y. Ass'n For May Organization

Move to organize New York exhibitors into a state organization is being rushed. Instead of July it may be completed before the end of May.

Legislative activities in Albany are over and another reason is reported to block a campaign quietly being conducted by Abram Myers to get Central New York into the Allied Exhibitors' Association.

George ANDRÉ & Co.
30 Weeks with RKO
Now with Publix Till June 19
April 24, Palace, Dallas, Texas
Paris, July 10

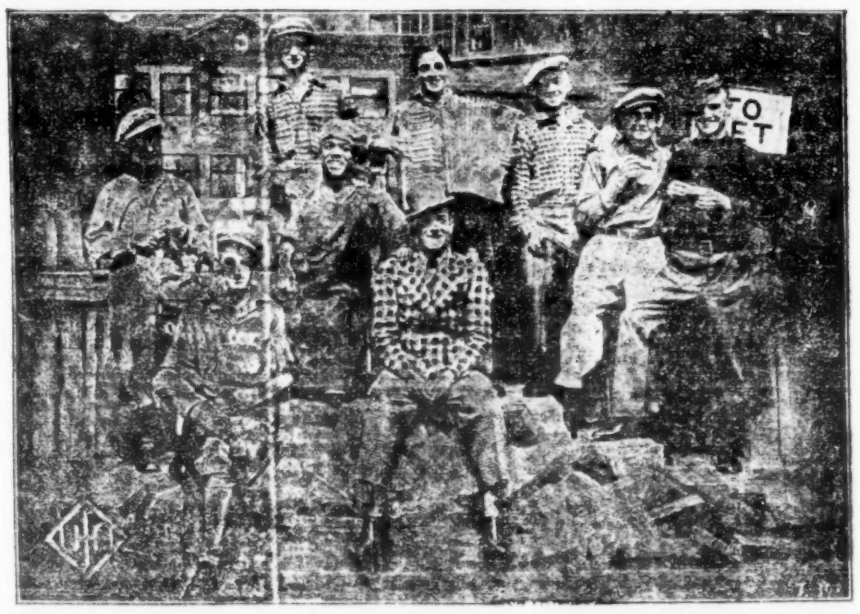
MANY THANKS TO
PARAMOUNT PUBLIX OFFICE
MR. I. M. HALPERN
MR. NAT KALCHEIM
MR. BORIS PETROFF
WILLIAM MORRIS OFFICE
MR. HARRY LENETSKA
MR. SID HALL
RKO REPRESENTATIVE
MR. HARRY FITZGERALD
Associates
MR. DAN COLLINS
MR. WILL BERGER
THAT
HARRY GEORGE SAUL
FIELDS, SMITH AND FIELDS
Are Playing During Week of April 24
Paramount Theatre, New York
Paramount Publix Route
Sincerest Appreciation to BOB MURPHY
for What He Has Done

NILES MARSH
Featured
FANCHON & MARCO
"TOPICAL TUNES IDEA"

BIGGER AND BETTER THAN EVER
GRAUMAN, HESS and VALLE
Dances with Trimmings—Featuring "The Big Fight"—Playing for Publix-B Unit
This Week, Uptown, Chicago—Apr. 24, Paradise, Chicago
Direction, WM. MORRIS OFFICE

JOE and JANE McKENNA
Swinging Around for Publix in Chicago
This Week, Paradise, Chicago—Week Apr. 24, Tivoli, Chicago

101ST CONSECUTIVE WEEK
JOSEPH GRIFFIN
IRISH-AMERICAN TENOR
Direction MAX TURNER, WILLIAM MORRIS OFFICE
Publix-Balaban & Katz Theatres, Chicago, Ill.

BACK HOME FROM EUROPEAN TRIUMPHS—AMERICA'S FIRST HARMONICA BAND
EDDIE MAYO and HIS RASCALS
BUCHAREST
PARIS
ROME
BERLIN
HAMBURG
BRUSSELS
MADRID
LONDON and PROVINCES
RIVIERA
BORDEAUX
BUENOS AIRES
DAKAR (Africa)
MARSEILLES
NICE
MONTE CARLO
JUAN LES PINS
Sensation of Three Continents

OPENING AT
FOX CROTONA
NEW YORK
April 27
FOX TOUR TO FOLLOW
Personal Rep., LYONS & LYONS

RENOFF AND RENOVA
NOW AT
ROXY, New York
THANKS TO
LEON LEONIDOFF

GYPPING AGENTS' TIME IS UP

Milton Weil in Chi Extortion Jam on Charge of Colored Musician and Mgr.

Chicago, April 21.

Milton Weil, Chicago music publisher and former race horse owner, is seriously jammed here, having been handed over to the Grand Jury and held in $5,000 bail. He was arraigned yesterday (Monday) charged with attempting to extort money from Louis Armstrong, colored trumpeter at the Show Boat cafe.

Weil and two alleged gangsters were arrested after visiting the cafe, and, according to Armstrong and his manager, Johnny Collins, former RKO booker, first demanded $6,000, then $3,000 and finally $1,000.

The publisher explained he was merely remonstrating with the musician on behalf of Tom Rockwell, a friend Weil claimed had been wronged in a business deal with Armstrong.

Weil is in the predicament of having written a number of campaign songs for former Mayor Thompson, among them "Tony, Tony, Where Is Your Pushcart?" which referred to the present Mayor Cermak, who started life as a foreign pushcart peddler. Following his arrest, Weil disowned the song as originating with himself, but admitted having sung it.

Weil was arrested Saturday (18) morning in court when he showed up to bail out the two co-defendants, Joe Fiore and Emmett Ryan, now also held in $5,000 each. Fiore and Ryan were picked up in the Loop earlier after Collins had sworn out warrants against all three.

According to preliminary testimony, Collins, to get out of a tough spot with both gangsters menacing him with physical violence, had promised to get $1,000 by 2 a. m., but got the police instead. Meanwhile, Coffee Dan's, opposish spot to the Showboat, in which Weil has an interest, closed Sunday night.

N. V. A. RETURNS DELAYED

Only Few Indie Houses Reported, So Far—Big Circuits Slow

Up to yesterday (Tuesday), 10 days after closing of the drive, none of the five major theatre circuits that participated had reported on their N. V. A. collections. They are Paramount, RKO, Loew's, Fox and Warners.

Cause for the delayed accounting wasn't given, though not unusual each year.

V. M. A., which handled the N. V. A. fund this year, has heard from about 50% of the independent theatres in the drive. These contributed a total of around $8,500 in collections. Wilmer & Vincent's 13 theatres grossed about $5,300 and John E. Ford's Maine & New Hampshire 12 houses around $2,000. These returns may be included in the Publix circuit report.

The indie Capitol in Atlanta, at $300, collected as much as the whole indie Lichtman string of eight houses. Capitol, Miami, got $240, and Walter Reade's indie at Kingston, N. Y., $150.

On a basis of the few figures in, the previous estimate of between $500,000 and $600,000 for the N. V. A. on the drive appears fairly accurate. That includes the amount for the advertising "Stolen Jools" short.

Nat Mills Must Quit

Tacoma, April 21.

Illness of Nat Mills of Mills and Bobby forced the act to cancel remaining RKO time while playing the Orpheum here last week. Mills' doctor ordered a four months' rest.

Team had eight weeks to go with RKO.

BILLY SMITH ILL

Billy Smith is seriously ill in St. Joseph's Infirmary at Houston.

He has typhoid fever and complications.

SHERIFF JOINS ACT

Gaudsmiths Lose Week Over Alimony Jam

Chicago, April 21.

Gaudsmith Bros., two-act at the RKO Riverside, Milwaukee, last week, turned into a three-act (not counting the dogs), the last day of the engagement when a deputy sheriff insisted on playing straight for Henry Gaudsmith. Seems that Gaudsmith was in alimony arrears to the tune of some $300 and the constable was there to collect or else.

Dog tricks in the act impressed the sheriff so much at the end of the show Henry was obliged to put the act on in jail that night. Meanwhile extradition papers from Chicago, where Mrs. Gaudsmith resides, requested that Gaudsmith make a personal appearance there. Gaudsmith thought it over and decided to waive the extradition documents and book himself into the Windy City of his own free will.

An amicable settlement was ultimately arrived at after a legal confab. Gaudsmith went back to Milwaukee to pick up his dogs and brother. In the interim RKO couldn't wait for the absent member of the act so another turn was substituted in Minneapolis.

Gaudsmiths continue for RKO next week.

Weil Returns to Chi As Division Mgr. After Union Guerilla Attack

Hollywood, April 21.

Lou Weil, manager of the State-Lake, Chicago, who was the victim of guerillas in a cowardly attack, returned to Chi Sunday (19), much the better for a recuperative vacation out here. Not fully recovered, he is in better physical shape than was expected as the result of the brutal assault in the S-L theatre alley.

Weil becomes an RKO division manager in Chi, taking in five or six outlying suburbs.

He leaves a bit ahead of time at E. M. Glucksmann's invitation to meet the RKO theatre circuit manager in Chi.

"Skippy" as Act

"Skippy" has reached vaude in a four-peopled act, "Skippy Comes to Life." Percy Crosby has given Jack Curtis special permission to book the skit.

Rudy Miller is doing the boy, Skippy.

It opens April 30 at Patchogue, Long Island, with the Par picture, with subsequent bookings arranged with RKO.

Geo. Lemaire Left $92,000

George Lemaire, comedian, who died intestate Jan. 20, 1930, left a gross estate of $104,799 and a net of $92,384.

His widow receives $48,192 and each of three brothers and a sister receive $11,048.

A YEAR'S VACATION

Dallas, April 21.

Mr. and Mrs. Carl Hoblitzelle sail from New York April 24 for a year in Europe. Hoblitzelle is the former owner of the Interstate Circuit, now an RKO branch.

The Hoblitzelles will inaugurate their lengthy vacation by seeing Italy.

Margaret Padula Back

Margaret Padula is back from the Coast.

She is returning to vaude.

BOOKING OFFICES AFTER GRIFTERS

Lying, Chiseling Agents Who Tell Actors They Need Money to Fix with Bookers for Route in Danger of Expose — Confidence and Protection Pledged Actors by All Major Booking Offices If Naming These Gyppers—'Variety' Also Offers Its Aid

HOW RACKET WORKS

Gyp agents who rob actors through the ancient con game of taking advances on promise of vaude routes they know are not deliverable, are due to get the fence, gate and all. A movement now under way and gaining impetus as it advances will either drive them out of the business or slow them down to such mean little undercover operations as practically to wipe out this form of vaudeville gyppery.

All that is necessary now is the co-operation of actors who have been burnt by thieving agents or were unsuccessfully approached for coin milking purposes. If ever a chance for the vaudeville actor to protect himself from that come on money, it has arrived.

The major circuit booking offices, brought together by "Variety" for mutual consent on the matter, will take the most drastic action possible against any grifting agents caught gypping. They say they will help the actor if he will help them. In return all actors have an honor pledge from Charlie Freeman of RKO, Marvin Schenck of Loew's, Walter Meyers and Harold Kemp of Warners, Nat Kalcheim of Publix and Doc Howe of Fox-F. & M. that no confidences will be violated between the booking offices and actors with complaints, nor any harmful effect in any way to an actor who will divulge the facts, in confidence.

The gypping practice always discussed among actors, known to exist among others as well as actors, but never attacked in mass formation, is that of taking money from acts in advance of bookings, with whispers that the gyp agent must split with someone in the booking office to cinch the route.

Double Protection

This does not include the notorious thieving in the indie booking field. When gypping is done in the indie field, it is usually where the business customs are no better than the people in the business.

What the major booking offices wish to drive out as much as the actor does is the form of stealing that directly affects the booking offices by reflection. In the old days of vaudeville, when the business was overrun with intrigue, the RKO predecessor, Keith's, had on its booking staff men not adverse to so-called kick-backs. Some were paid office boy salaries for buying thousands of dollars in talent weekly for the circuit which they were supposed to have repaid with loyalty. To bring their incomes up to the level of their social standing in vaudeville, many considered it necessary to take a bit on the side.

In the RKO office now are six bookers in addition to the circuit's vaudeville head. They are being paid more in proportion to the amount of the circuit's money they are given to spend as they see fit. The petty gypping booker who accepted a suit of clothes from an agent or actor for a "favor" was as harmful as the bigger gyp who took money and plenty of it for the same service.

This element is now gone from the better booking offices. If some actors do not believe it, state the circuits, they may have grounds for their doubts, with these grounds laid by agent gyps who seek to make their own operations easier by implicating bookers for deeper impressions on victims.

One Story

A common complaint from the vaudeville actors is that a route for 40 weeks can be bought for $1,000, the lesser routes the smaller the graft, but grafting all down the line. The artists are informed that the money, or part of it, given to the gyp agent is turned over to bookers. The grift agents tell them they must "place it in the right spot" or the bookings will not be forthcoming. Often the bookings are magically produced.

It isn't difficult for an agent representing an act to learn that the booking office is interested and will book it. It's just as simple for the agent to later inform the act that the booking office will issue the dates upon the agent slipping in the proper fix. This fix would be a certain sum. The agent may even have the route in his pocket at the time.

If the money is paid and the bookings received, it's okay with the actor. While illegitimate, the route made it worth while, as far as the actor is concerned. But it isn't okay with the booking office. If the agent accepted the money on the pretense of slipping it to a booker, with the act not aware, the act, if caring or not either way, may still have it doubts about the honesty of the bookers.

Want to Know

This talk over bookers and booking offices, caused by grift agents, is something the circuits wish to drive out. If an agent is practicing this or any other form of grift, they want to know it. If any booker is in on the grifting, they want to know that too.

Gypping down through the vaudeville ages has been a rather simple matter for the gyppers. There is little a layoff act will not give up to stop laying off. In former years most had to give up in every direction.

What has simplified the racket for the operators has been an inherent timidity among actors over complaining. They have always feared the stool pigeon brand which, they believed, might bar them from their chosen profession.

Rotten Situation

RKO, Loew's, Warners, Publix and Fox don't want stool pigeon stuff in the sense of that expression. They want justified complaints from actors who have been victimized and will take the proper action upon presentation of proper proof. If the complaint carries no proof with it, the circuit will help in proving the charges. In no instance will names be divulged.

There is no reason now for an actor to fear consequences of entering a justifiable complaint. There is no one man in vaudeville who can bar an act for the rest of its life merely because it sought to clear up a rotten situation. If an agent connected with any booking office (circuit) is guilty, he will not be immediately let out; another reason will be found later on to protect the actor.

If any vaudevillian has a complaint to make, he or she can take it direct to the booking heads of the circuits involved with assurance of strict confidence and no danger of embarrassment or future effect. Similar complaints can be laid before "Variety," where the same confidential acceptance is pledged, if an actor prefers to tell this paper. In that event this paper pledges to inform the booking office of the name of the agent only, withholding the actor's name from the bookers. "Variety" will make its own quiet investigation without publicity, verbal or type, on any complaint of this nature, which "Variety" also welcomes for the good of all vaudeville.

If "Variety's" recommendation to the circuits booking offices to let out an agent for cause through gypping, the bookers will not ask for other names. It is the opinion of the circuits that the trapping of one or two grifting agents will extermnate the whole tribe of vaudeville rats.

NECK-BREAKING FALLS AT COST

If an act playing an RKO vaude theatre falls into the orchestra pit and kicks a hole in the pit piano or bull fiddle it must pay. If an actor falls into the pit and breaks his own neck that's his fault, too.

No more whooing from the musicians either. They were getting a bad name around the neighbs through waving handkerchiefs back at the actor's request.

To protect fiddles and reps RKO has declared itself in the two-way on topping costs or pansy business.

Agent Booking $1,850 Wkly. Act at Net Loss To Fulfill Contract

A weekly loss of $12.50 net will be endured by Charlie Morrison, the agent, while Billy Gaxton, booked by him with RKO at $1,850 a week, is touring that time. Gaxton in his "Partner's" sketch opens for RKO in Cincinnati Saturday (25).

Morrison acted for Gaxton, for a return to vaude. With the actor's approval Morrison submitted Gaxton to the RKO booking office at $1,750. The bookers agreed and the time was penciled in on the RKO books. In vaude an agent's authorization of a booking for an act duly represented by him is official.

Shortly after Gaxton was informed of the salary and route, he expressed discontent, saying he should have received a larger figure. This resulted in further negotiations by Morrison with the booking office. Latter told the agent to deliver the act at the price as agreed.

Penalties

Failure of an agent to deliver as agreed can evoke a booking office penalty against him of the act's contracted salary, or any difference between it and another but higher salary turn the office might be called upon to pay in replacement.

To ease himself out of the impending jam with the booking office, Morrison persuaded Gaxton to accept an increase of $100, making the act's salary $1,850. Whereupon with Gaxton acceding, though loath to do so even at that figure, Morrison assumed the $100 difference personally. It wipes out his 5% commission or $87.50 weekly on the Gaxton salary and on top of that Morrison will have to contribute $12.50 each week. Gaxton plays on this tour for RKO to make up the hundred.

It is said Morrison did not go into details with Gaxton, nor ask him to make any allowance; the agent simply going through with his end of the agreement with the booking office.

Morrissey's Music Hall

Will Morrissey again has taken over the Lyric in Hoboken, which he opened Sunday (19) as a Continental music hall at $1 top.

Half of the lower floor seats have been ripped out and levelled off for tables and chairs.

Show consists of a guest star, 12 vaude acts and 24 "Florodora Girls" as a chorus.

Rodney Toups Marrying

New Orleans, April 21.

Rodney Toups and Jewel Freie have announced their engagement. They will be married within a few weeks.

Toups is manager of Loew's State. His fiancee is a society girl.

Carlena Diamond's Op

Portland, Ore., April 21.

Carlena Diamond (vaude), is recuperating at Samaritan hospital here from an operation performed last week.

"HERB"

WILLIAMS

1929 EARL CARROLL'S VANITIES

1930 RKO VAUDEVILLE

1931 EARL CARROLL'S VANITIES

THE

RIMACS

AND THEIR

HAVANA RUMBA ORCHESTRA

WITH

CHARLIE BOY

OPENED RKO FORDHAM, N. Y. C. MARCH 14, 1931

CLOSE RKO ATLANTA, GA. APRIL 2, 1932

HARRY HELEN

BENTELL AND GOULD

ASSISTED BY

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IN

"TUNING IN ON TAPS"

WITH RKO AGAIN AFTER AN EXTENDED EUROPEAN TOUR

FAMOUS WAR ACE

CAPTAIN

WILLIE MAUSS

ENCIRCLING THE GLOBE OF DEATH

THE ONLY ACT OF ITS KIND
IN THE WORLD

ABOVE ARTISTS UNDER THE DIRECTION OF

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8-Act Vaude Shows Receiving Real Try-Out Next Season Over RKO Time, All Booked Directly from New York

With the new vaude season opening next September, the RKO vaude booking office has decided to give the eight-act bills, in conjunction with pictures a thorough test. That all of the initial experimental 8-act shows will be blended together in the RKO New York booking headquarters will make the test complete.

Opinion at present veers toward the eight-act shows as something possibly attractive at least in number of acts for the vaude draw, provided current and local conditions permit playing. Current conditions include cost of shows in acts' salaries, while local conditions mostly apply to the stage unions, stage hands, musicians, etc.

For a few weeks now the 8-act bills have appeared more or less in selected RKO vaudfilm houses, in the west and far west. The record to date for them is fairly good, considering the mongrel manner of booking they must undergo. In the far west the added four turns to the regular RKO intact bill from New York are placed by the Los Angeles booking office of the circuit; in the middle west, out of the RKO office in Chicago.

Too Enthusiastic

While each of these offices have been doing their utmost to give value for the limited salary on the extra four acts, not over $700 for the four, the results in several ways have been unsatisfactory in playing value. This playing value has been unnecessarily boomed in the several cities, whereas show sense has informed vaudevillians that four acts for $700 booked in the sticks, whether from lay offs of local defenders, can not compare to four acts regularly booked out of New York at a gross salary of $2,800 or $3,000.

Local pride seeps into reports and notices on the four local acts. A Variety reporter in Los Angeles reviewing an 8-act bill at the RKO theatre there stated in his review the four coast acts more than fa-

(Continued on page 43)

PRODUCED UNIT NIXED BY RKO

Advice from Charlie Freeman to the RKO agents and bookers that the circuit will hereafter prefer individual acts to combination productions and units, practically eliminates the unit-produced show from RKO's future vaude booking. It was said the circuit's experience with units to date has shown them to be inferior to the regulation bills of separate turns.

Very often the holding of open dates far in advance for unit shows has cost RKO chances to secure desirable material available for the same period. It is reported held by the bookings office that the staging of an entire bill by one producer makes for a sameness not present in the more variated individually booked bills.

This calls off a half dozen or so unit shows for which the booking office had agreed to hold open some dates for several indie and franchised vaude producers. Among these are two of three units slated for production by Max Gordon. One was to feature Joe Lewis. The night club m. c. will play the RKO route but as an individual.

Blue Unit In

Gordon's first unit with Ben Blue starred will be the lone exception and last of the units played on the RKO intact route. It is already in production and ready to open, hence RKO's permission for it to continue.

The usual procedure in producing units for the RKO vaude theatres has been to use three acts in the customary fashion and then stage an afterpiece for a fourth act, with the whole troupe participating. Gordon's afterpiece for the Blue unit is being staged in conjunction with Irving Yates, indie producer.

NVA COAST BENEFIT

Advance Sales of $4,000 Ran Way Behind Last Year's

Hollywood, April 21.

Advance sale on the NVA benefit show at the 6,200 seat Shrine Auditorium for tomorrow night (22) was disappointing, but with heavy last minute demands anticipated. There is $4,000 in the till, whereas there was $18,000 last year at the same stage.

Previous heavy contributors for divers reasons are not coming through with large sums for blocks of seats.

9 Local Gals Parading Seattle's Streets for 8 RKO Acts Are Copped

Seattle, April 21.

Nine local gals, out on the streets for RKO, helping in the ballyhoo for augmented vaude show of eight acts, landed in jail. No gag.

Each girl represented one of the acts at the Orpheum, with suitable placards. They did their stunts walking up and down the sidewalks.

There is a city ordinance against all kinds of street advertising. Someone complained.

The same thing happened to the RKO broadcast truck, which got pinched when trying to spiel about the big shows.

PUBLIX' 4-SPLIT WK. QUITS RKO VAUDE

Without giving vaudeville much of a chance in four southern towns, and after trying the policy for only a week, Publix has issued notice that the stage shows will be dropped and straight film policies start May 8.

Publix theatres in Shreveport, Monroe and Baton Rouge, La., and Vicksburg, Miss., went on the RKO four-act unit route as a pro rata full week April 10. Previously they had been playing the one-act band turn booked on a 42-day short-stand route by Publix in the south.

RKO's units, averaging around $3,000 weekly in cost, were an increase in stage overhead, besides stage crews and musicians. These items precluded chances for the four towns to profit with vaudeville, Publix believed it determined in less than a week.

At the sharing rate for number of days played, talent salaries for the four towns comprising the one week are approximately $1,290 for Shreveport, three days; $860 for Baton Rouge, two days, and $430 for the remaining two towns for one day each.

On the RKO unit route the four-way week falls in between New Orleans and Atlanta.

Sommers' Better Job

Cincinnati, April 21.

Henry Sommers, released by RKO as manager of the local Albee after a dirt censorship mixup that involved Ann Suter and an allegedly offensive stage song, is getting a better job with Publix.

Sommers goes direct from RKO to an Ohio district managership with the new company.

Brennon Vice Berry

J. M. Brennon, RKO city manager of Trenton, N. J., has been made RKO division manager to succeed Ace Berry.

Brennon first takes over New Brunswick, Jersey City and Washington, D. C.

Lopez at Capitol

Vincent Lopez and band, through Johnny Hyde in the Morris office, have been booked for the Capitol, New York, week May 15.

L&L BARRED BY WB FOR NOT DELIVERING

Warners has barred the Lyons & Lyons agency and its representatives from the New York WB vaudeville booking portals until the agency's failure to deliver an act for the Harris theatre, Pittsburgh, is fully explained. Banning was ordered by the Warner booking head, Walter Meyers, who also filed a complaint against the act, Wells, Mordecai and Taylor, colored trio, at the VMA.

Charge against L. & L. is that the agency verbally booked the turn for Pittsburgh. When the signed contract was not returned up to the day before the opening date in Pittsburgh, Meyers declared, the Warner office phoned the agency for vertification and was assured by the agency nothing was wrong.

On the opening day, Saturday (11), the act was not in Pittsburgh. Warner office asserted no reason was given by L. & L. for the booking miss when called upon to explain. Meanwhile, the Warner booking department stated, it was learned Wells, Mordecai and Taylor were at the Lafayette in Harlem instead, a colored house.

According to Meyers, the L. & L. banning stands until satisfactory explanation for the agency's action is given or a settlement made.

COLD RECEPTION IN HAMLETS FOR VAUDE

Hollywood, April 21.

Vaudeville still hasn't taken hold in small towns like it has in the cities. Because of this Fanchon & Marco are cutting down on the number of vaude units to one in every six or seven regular presentation units. Previously it was one in four or five.

With addition of new theatres in small communities, including some new Loew houses in the south, audiences didn't take to the vaudeville presentation. They wanted the regular type of picture house stage show because they were used to it.

Vaude units going out are being given new scenery by Fanchon & Marco. Vaude is being given every chance to catch on.

Vic Moore's Turn

Victor Moore, legit comic, will try vaudeville in a three-people turn. Routine will be bits from "Hold Everything" and "Heads Up."

Moore opens for RKO May 9 at the Fordham, New York.

4 Vet Agents as RKO Inspectors Traveling Over Circuit at All Times to Check Back and Front

If an act in an RKO theatre lays down for a show or cheats professionally on an RKO stage, and N. E. Manwaring, Fred DeBondy, Jack Dempsey or Aaron Kessler happens to be in the house, the consequences may be serious.

These veteran agents have decided to quit agenting to go on sraight salaries and expense accounts as traveling inspectors of the RKO vaudeville shows and acts away from New York. They will also double into checking the operating or front-of-the-house end of the RKO theatres they'll cover.

The road inspection plan, as reported last week, was adopted by RKO following receipt of complaints from house managers and the semi-pro girl staff critics under James Turner, that once away from New York and out from under the booking and home office eye, some acts were wont to withhold their best stage efforts. It was generally charged the acts out of town cheated on everything from stage conduct to running time.

No Undercover Stuff

Revealing the identity of its scouts at the start is in line with RKO determining not to resort to undercover methods. The inspectors will be known to all managers, but when they are liable to hop into a town or theatre will not be revealed in advance.

The idea is to keep the house managers as well as acts on their toes, not knowing when a home office inspector will step in. The traveling checkers will alternate in the various territories on a private schedule, sometimes doubling up on each other, but seldom immediately repeating on themselves in any section.

Each inspector will carry a detailed description of every bill and act on the circuit, as laid out in pattern form for the vaudeville before it leaves New York. If an act departs from schedule in any manner, unless officially ordered, it will be considered an infraction by the inspector if he happens to see it. RKO states that for all violations it reserves the right to cancel an act on the grounds that the turn caught was not the one booked.

Time Schedules

Through the same road inspectors an attempt will be made to relieve the running time trouble. At present when an RKO vaudfilmer happens to be doing unusually heavy business through the picture or otherwise, with the manager wishing to squeeze in an extra performance by cutting the running time, the cuts are frequently made by managers who haven't the best conception of what should stay in or go out of acts. This is a constant cause of dispute on the RKO bills.

New procedure will be to lay out two running time schedules for each intact bill before it leaves New York, one long and the other short. Acts will be asked to do short and long shows in New York to determine what should be cut. Cutting at first will rest with the acts themselves, in belief the acts best know what is most valuable of their routines. The two routines for the intacts will be set, however, before leaving New York.

The road inspectors will have the time schedules along with the rest of program layouts on their person at all times, for reference whenever viewing a bill.

As the four inspectors selected from the agency ranks by Charlie Freeman are best acquainted with the backstage part of theatre operation, it's likely that before they start out they'll be instructed in important front operation phases for a week or two.

Manwaring, once the chief worker in the disbanded Keith Agents' Association and formerly holder of his own franchise, has lately been agenting out of the Max Gordon office. Kessler is turning in a personal franchise to take the traveling job. Dempsey, former booker, leaves the Lee Stewart office. DeBondy departs from the Tommy Fitzpatrick agency.

$5,000 AND 50%

Terms at RKO, Cleveland, for Gene and Glenn from Radio on Stage

Gene and Glenn, of radio, will open at the RKO Palace, Cleveland, week of April 25 on a guarantee of $5,000 and 50% over $31,000 gross.

Last year the boys played this same date on a much smaller guarantee with the theatre paying them off in five figures.

Gene and Glenn broadcast each week day morning at eight on the Quaker Oats hour over the NBC coast-to-coast hook-up. Over station WTAM, in Cleveland, they broadcast nightly from 7 to 7:30.

JOINT RKO-WB VAUDE IN EARLE

Earle, Philadelphia, Warner house, will start playing the RKO intact vaude shows on April 25, in addition to four acts booked out of the Warner vaude booking office, making an eight act bill.

Sam Tishman in the RKO office will handle the RKO bookings as part of his intact route. The eight-act angle at the Earle is in the nature of an experiment. It may extend to other Warner houses where vaude is now played in conjunction with talkers.

Burns and Swor Back

Picture contract given Bob Burns and John Swor by Fox and running one year, is up next month. Team will probably return to vaude from where they were picked by the studio.

To date with Fox, Burns and Swor have appeared only for a bit in one picture, "Up the River."

Brittons in "Follies"

Frank and Milt Britton asked RKO for a release from their one-year contract to go into the Ziegfeld "Follies." It was granted on condition they play out the vaudeville time when the musical closes. They do a comedy band act.

Besides the Brittons, Helen Morgan is the only principal set for Zieggy so far.

1st Names Off All RKO Acts for Show Billing Unless Single Turns

With the barring of first names in billing of acts playing for RKO unless a single turn, E. M. Orowitz hit the actor's objections with the proverbial big stick. He has stirred up the vaude performers by the latest RKO edict.

With many repetitions of last names in vaude, there was always the identifying handle of the first names to go by. With the elimination of this, the actors claim that the conflicting name turns will lose personal identity.

Orowitz stated the order has been issued out of his office and in effect. He said the reason for cutting out first names in all billing except house programs, is for efficiency. With the handle off, the last name can be played up in bigger type and is more imposing than when cut down in size to get the full name in on billing.

Single men and women he grants the whole name to, but any team or larger cast in an act will only receive the rear ends of their cognomens. Regardless of the many Macks, Murphys, Whites and others, the order stands, says Orowitz. Acts can be distinctive through the team name combination or novelty of their act, he claims.

Peaches Didn't Draw

Peaches Browning, who just made a barnstorming tour through Pennsylvania with a small guarantee and percentage, is reported to have failed to draw up to her guarantee along the trip.

The tour was arranged among dance halls to be for about three weeks. After the first week it is said the rest was cancelled.

Nadel's Shorts

Hollywood, April 21.

E. K. Nadel has burst out as a producer of shorts.

Got the bee and experience when making "Stolen Jools," the NVA short.

Harry Norwood Agenting

Harry Norwood, of the former Norwood and Hall stage team, has quit acting to go agent.

Norwood is with Tom Fitzpatrick's agency.

"A STAR ON BOTH SIDES OF THE ATLANTIC"

HARRY FOX

VAUDEVILLE, MUSICAL COMEDY AND TALKING PICTURE FAVORITE
with
BEATRICE CURTIS
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BOOKED SOLID
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RKO Agents May Now Freely Book Everywhere—Less Agents Per Act

Iron bars that have officially stood between the Keith and RKO agents and the outside booking offices since the day the franchise system was inaugurated, have been lowered by Charlie Freeman, the booking head. Although all the rules that the major vaudeville booking office could invent never confined the circuit's agents 100% to RKO, outside bookings will henceforth be tolerated by official sanction.

RKO reserves the right to demand first call on all sets represented by its franchise holders. It will continue to protect its own agents by not making a practice of booking with non-franchised agents.

About two years ago the circuit's severe anti-outside booking law for

(Continued on page 62)

Vaude Off in Summer In Several RKO Towns

RKO vaude closes on following dates:

Union City, N. J. May 1; Schenectady, N. Y., May 1; Fort Worth, May 2; Monroe, Vicksburg, Shreveport and Baton Rouge (Interstate) all May 2.

Maryland at Baltimore folded Friday (17) with Schanberger's own try at 2-a-day at $1 top.

Most will return to vaude in early fall. Baltimore is a set exception.

1¼ Femme Leads Per Wk. New Legit's Odd Mark

Four leading women in three weeks is the record of "The Rap" at the Avon, New York. The constant changing was said to be due to the co-operative plan under which the cast has been working.

The producers, Ray Payton and Leonard Bergman, divide 15% of first takings, with the biggest splurge on the newspaper advertising.

Another Texan Drop-Out

Dallas, April 21.

Frank Starz, in charge of, first, Interstate, then RKO Southern, advertising for more than seven years, has resigned. Third major drop-out from Interstate's old staff following RKO acquisition. Karl Hoblitzelle and Lou Remy preceded Starz.

No one mentioned for the vacancy, the biggest p.a. job in Texas.

Starz will likely go back to his home burg, St. Louis.

Worcester Quits

Worcester, Mass., April 21.

After only four weeks of a vaude-film policy at the Fox-Poli Elm Street theatre, the musicians were given notice.

Future policy will be decided this week.

Only other stage show here is F. & M. units at Fox-Poli Palace.

SHAKY BOOKING SYSTEM KEEPS T.O.B.A. IN DARK

Unless the owners and managers of the T. O. B. A. colored circuit get together and form a new booking policy to encourage producers, the chain is due to pass out. T. O. B. A. found it harder to obtain traveling roads this year than ever with most of the houses going to straight pictures and others using pickup shows.

Most of the former producing standbys have found it unprofitable to produce shows for the colored wheel. The days of traveling T. O. B. A. shows seem to have simmered down to just a few and those few have not gone in for consecutive traveling. They pick their spots and repeat wherever possible.

Some of the old T. O. B. A. stands have gone into red to such an extent that attempting to book any regular talent in the line of vaude shows has been abandoned.

INDIES LOSING BOOKING HOPE

Spured on by reports that RKO is sending out field men looking for houses for their proposed RKO Junior vaude circuit, the indie vaude bookers are also employing men to scout the situation.

Several indie vaude offices admit they had figured on the houses falling into their laps without much effort. With the competition of RKO it looks like an entirely different situation.

Not much result has been attained by the indies so far and it looks, according to their own admissions, that a lean summer in the house grabbing field for them is in prospect.

Mann's One Vaude Test Before Switching Circuit

Los Angeles, April 21.

The Williams theatre, Dinuba, Cal., has started vaudfilms for the last half using four acts booked out of the Bert Levey office.

House is operated by the Mann circuit, which has 20 theatres in northern California.

If vaude gets over in the Dinuba house it goes in all over the circuit.

Loew's Vaude Out, 2d Time

London, Can., April 21.

Vaude once again out of Loew's London.

Stage shows first eliminated last September, but returned to theatre about a month ago.

Attendance didn't warrant continuance. All screen now.

Beehler with Warners

Dave Beehler goes with Warners to supervise the installation of an eight-act vaude show in the Earle, Philadelphia.

Beehler will remain in Philly indef. Earle policy is four shows a day.

F. & M.'s Six-Act Units for 8 Weeks' Round Trip Between Chi and Coast

Class B Publix Units West with East's Titles

Under present plans the Class B units for Publix middle western and southern houses, sent out of Chicago will be the New York shows miniaturized. The same titles will be carried as when from the east and most of scenery, costumes and some talent retained.

First unit opening new Class B route for west and south will be a special production going into Omaha May 8, with route, as laid out, Omaha, Des Moines, Denver, Dallas, San Antonio, Houston and New Orleans in order named.

May 15 the last of the New York units to play Minneapolis, "Vagabond Trails," lays off for a week to be cut down, and swings into Omaha under that title. Regular New York units, with sufficient layoff in Chicago after playing the Chicago theatre for reproduction, follow it up under their eastern names.

Chicago Grade B units for Windy City houses, and Detroit, will go into Minneapolis to take up where the last eastern unit leaves off.

Los Angeles, April 21.

Fanchon & Marco are figuring on producing six-act vaude units to play eight weeks of one and two-night stands on a round-trip route between Chicago and Los Angeles.

Units of six acts will have a budget of $1,200. Shows will play one-night stands through Montana and Washington, but in California the dates will be two and three days. On the return trip east it will be one-nighters again through Colorado and Kansas.

Contracts will be issued for eight weeks to be played in 10. Meanwhile the booking office will try to line up the two open weeks.

Units will play both Fox West-Coast and independently owned houses.

Mike Marco, who left here for the east Wednesday, it stopping off in Chicago for a few days to complete the arrangements.

F. & M. plan getting the new vaude route started within the new three weeks.

Irving Yates
PRODUCTIONS
Lefcourt-Alan Building
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NEW YORK CITY

EDITH BOW
"Party Girl"
RKO
Direction: LEE STEWART

WILMA EARLYNE
WALLACE
RKO Circuit of Theatres
Dir.: Weber-Simon Agency
Thanks to Nick Boila

BERT JONAS, Dir. BILLY JACKSON
THE SIX
FRANKLINS
RKO-Warner-F. & M.-Publix

SAMMY RAY TEDDY

THREE RHYTHM DANCERS
THIS WEEK (APR. 18), PALACE, CHICAGO
WEEK APR. 25, PALACE, CLEVELAND
Direction—MATTY ROSEN

BOB BILLY HARRY

GORDON--REED AND KING
"THREE YOUNG MEN OF MANHATTAN"
Playing LOEW'S DE LUXE THEATRES
Personal Manager CHARLES V. YATES

BOOKED SOLID AND HEADLINING
FOR RKO UNTIL JAN. 2, 1932
VIOLET CARLSON
WEEK APRIL 25, ALBANY, NEW YORK
Direction: ARTHUR S. BLONDELL & WM. MACK

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BOOKING MANAGER

DAVE GENARO
And His "YOUNGSTERS OF YESTERDAY"
April 25 Rochester, New York
PLAYING RKO CIRCUIT Direction: HARRY FITZGERALD BOOKED SOLID UNTIL FEB., 1932

TRIXIE FRIGANZA
RKO THEATRE, MINNEAPOLIS, MINN.
CHAS. H. ALLEN, Personal Mgr.

EARL WOODWARD
JACK CROWN
BETTY GILMORE
SENSATIONAL ROLLER SKATERS
R-K-O PALACE, New York, This Week, April 18 Next Week, PROCTOR'S NEWARK
Direction, O. L. OZ—PHIL MORRIS OFFICE

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Edwin M. Stanton's suit against Nicholas M. Schenck, David M. Bernstein, Arthur Loew and Loew, Inc., on the ground the officers controlling the company made an illegal profit when selling the Loew stock control to William Fox in 1929, has gone to trial before N. Y. Supreme Court Justice Cotillo. Stanton, a stockholder, asks that the minority stockholders share in alleged profits of $9,000,000 made by the defendants.

Katherine Hayden, understudy, who divorced Col. William Reid on April 7, married Albert James Stone, vice-pres. of the Erie Railroad, April 17.

Board of Aldermen has applied a midnight curfew and other restrictions, including a $50 license fee, to all miniature golf courses in New York. Courses will not be permitted in residential sections nor within 250 feet of a public school, church or hospital. Courses may be kept open from 8 o'clock in the morning until midnight on week days and from noon until 11 o'clock at night on Sundays.

Children under 16 years of age are not permitted on indoor courses without a guardian and are forbidden to enter any course on week days between 9 a. m. and 3 p. m. A fine of $10 or imprisonment for 10 days or both is provided as penalty for violation of the ordinance.

Reports of an inpending divorce between Edna Leedom and Frank Doelger were denied by the blond actress, who admitted she is not living with her husband.

Max Richter has bought from the Donald Robertson Trust the Luxor theatre, Bronx. House seats about 1,500, operated by Consolidated.

Federal Grand Jury refused to indict Daniel Fish, London producer and agent, seized when he arrived last week on the "Aquitania" with Irish Hospital Sweepstakes tickets with a face value of $69,000. Fish was taking the tickets to a brother in Canada, he said. To recover tickets Fish must bring replevin proceedings or contest a government libel action in the confiscation.

Decision of U. S. Supreme Court against the La Salle Hotel Corporation of Kansas City for infringing on copyright music by reproducing through radio in its hotel rooms and restaurants. Means hotels, etc., must pay royalty for use.

Paramount's new policy of showing no more films dealing with gunmen, gangsters and crime will go into effect in July, according to S. R. Kent.

By order of his widow, the estate and personal belongings of Robert B. Mantell, Shakespearean actor, will be sold at public auction at Red Bank, N. J., next month. Sale will include costumes worn by him, and his summer home at Atlantic Highlands.

Weekly payments by 13 ticket brokers to help reduce the $25,000 indebtedness of the League of N. Y. Theatres have been temporarily suspended. Brokers had turned over $10,000 to the League, which incurred its debts in an unsuccessful attempt to curb ticket speculation.

Matilda Marks, 28, actress, died last week from drinking poison, following a party at her apartment.

Irene Knight, of Tonawanda, N. Y., who, in 1925, won "Miss Buffalo" in a western New York beauty pageant, has begun serving an 18 months' sentence in County Jail at Scranton, Pa., after pleading guilty to transportation of whiskey.

Mme. Schumann-Heink has signed to sing contralto roles in Wagnerian operas at the Met next season. She has sung in public for more than 50 years and first appeared at the Met. in 1899. In June she will celebrate her 70th birthday.

Federal Judge Knox has permanently enjoined Belle Livingstone from violating the prohibition laws. Belle recently served 30 days in jail for violating a temporary injunction in her East 58th street nite club. Judge Knox also ordered those premises be padlocked until June 1.

Leighton K. Brill, author of the musical comedy, "Sweet Adeline," is being sued for divorce by Mrs. Anna Brill on the grounds of mental cruelty. Mrs. Brill is now in Reno. They were married in 1922 and have no children.

Police Commissioner Mulrooney's order barring apple venders from the avenues and main cross-town streets has gone into effect.

Paramount-Publix estimated its consolidated net profit for the first quarter of 1931, after taxes and charges, including earnings of subsidiary companies, at $3,510,000, amounting to $1.12 per share on 3,128,813 shares outstanding. This compares with the total net of $4,834,000 for the like quarter of 1930, equal to $1.79 per share on the 2,691,813 shares then outstanding.

Broadway is being flooded with spurious $10 and $20 bills bearing the likenesses of Presidents Hamilton and Jackson. The $10 bills have the check number G136 and $20 notes the check number 109 in their right-hand corners. Printing is smudgy and paper inferior.

Trial of John C. Flinn and Henry F. Lally, under indictment on a manslaughter charge resulting from a death in the Pathe studio fire, has been postponed by Judge Allen in General Sessions, who set May 6 as the new trial date.

Lillian Rehberg, 'cellist, of Chicago; Kurtis Brownell, tenor, of Winnetka, Ill.; Marguerite Hawkins, soprano, and Edwina Eustis, contralto, both of New York, have been named as the successful candidates in the seventh annual series of competitive auditions of the Walter W. Naumberg Music Foundation. Each receive a New York debut recital with all expenses paid by the Foundation.

"Singing Johnny" Little, erstwhile radio artist who "squealed" in Dannemora during the prison revolt and was pardoned by Governor Roosevelt from a Baumes law term last summer, was found shot to death in a Long Island City gutter early Monday (20).

The last surviving of P. T. Barnum's circus clowns, Robert Edward (Uncle Bob) Sherwood, celebrated his 75th birthday Sunday (19) with thousands of children present at the unveiling of a lollipop tree on the lawn of his Brooklyn home.

Suit of Edward M. Stanton and Fred Warren, owners of Loew stock, against Nicholas M. Schenck, David Bernstein and Arthur Loew has been ordered to trial by Supreme Court Justice Cotillo who refused to grant the motion of the defendants for a dismissal. Stanton and Warren charge "breach of trust" in the sale of Loew to Fox.

Mrs. Alma Brill has been granted a divorce at Reno, from her stage director husband, Leighton K. Brill, on the grounds of extreme cruelty.

Cecil Molyneaux was sentenced to serve two years in Brooklyn. He and Malcolm McMasters were convicted April 16 of violating the national radio act by operating a radio station without a license. McMasters got a suspended sentence.

Muriel Johnson, estranged wife of Bob Johnson, night club banjoist, has started suit for divorce as a result of "sizzling week-end parties" with Adele Ryan.

After weeks of testing the first formal television programs are to be sent out by WGBS and W2XCR Sunday (26) between 6 and 8:30 p. m.

Investigation has been started by the Attorney-General at Washington regarding the failure of the American Bond and Mortgage Company. The N. Y. Daily News has been printing an alleged expose of the girly manner in which the tabloid daily claims bonds of the American were sold, up to 80 millions or more.

Flo Hart, Hilda Ferguson and others have been mentioned in the reports as having aided William J. Moore, of the American, with George H. Thomas, of the Longacre Construction Company, to promote bond sales and deals.

Just a tabloid sensational story for circulation, without any facts about girls has been employed. The Longacre Company built several theatres in the U. S. Some were financed by the American Bond and Mortgage Company. Like other bond-selling companies, the American was badly hit by the times.

Robert Beck, president of the Longacre Co., is reported in Russia at present, supervising vast building projects for the Soviet government. Beck is an American.

About $7,000 was netted for the Jewish Theatrical Guild's Saranac Lake Fund at the dinner held April 12 in honor of Mayor Walker.

George Jessel has arranged a series of benefits, the first scheduled for April 26 at the Erlanger, to raise $50,000, the amount required annually to operate George Jessel's Camp Essex, at Essex, N. J. Eddie Cantor is the only other actor who supports a summer camp. Formerly the camp costs were subscribed by Brooklyn Jewish philanthropists, but from now on Jessel will have charge of raising funds for this charity.

John T. Conlon, proprietor of a dance hall in Astoria, L. I., was shot by hold-up men Monday (20) when he tried to escape with personal jewelry after they had robbed him of $350 in currency.

LOS ANGELES

Alexander Pantages and his alleged associates, John P. Mills, Olive Day and William Joblemann, were ordered held in San Diego on complaints made by Lydia Nieto and Helen Livingston charging alleged acts of immorality against minors. Preliminary hearing is now being held. Mills faces similar charges in Los Angeles, and Miss Day and Jobelmann are accused here of operating an illegal bureau. State indicated that the trial would be held within 30 days.

Mrs. Ruby Brown obtained a default divorce from Nacio Herb Brown, composer, on grounds of cruelty. She dropped her alienation charges naming Doris Eaton, film actress. Brown had at one time filed a cross-complaint but withdrew it. Mrs. Brown was given a settlement of approximately $120,000 and custody of their nine-year-old son.

Charging that Ted Waters, vaude actor, flew into rages and smashed and destroyed her personal belongings, Mrs. Norma C. Waters filed a cross-complaint for divorce, asking $150 per month alimony, custody of their two sons and $500 attorney fees. Waters started the litigation by filing for divorce on charge of cruelty.

Lila Lee, actress, recovering from a pulmonary ailment, is back in Hollywood from Prescott, Ariz., and plans resuming picture work within a month.

Ann Christy, film actress, lost her $100,700 damage suit against two construction companies and a contractor by jury decision. Miss Christy contended she received injuries which impair her picture work when her car collided with an excavating machine last August.

The residence recently leased by Prince Serge Mdivani for his bride, Mary McCormick, was looted of a $5,000 rug and three fur coats valued at $5,000. The Mdivani's are not in Hollywood.

Rex Lease and Eleanor Hunt denied reports that they had separated after being married only four days. Said rumors were originated by them playing a practical joke on friends.

Helen Twelvetrees and Frank B. Woody, broker, married less than a month ago, are reported out of the city planning a second marriage on the chance that the first one is illegal. Dispatches from Reno state that the couple were married several days before the actress' introlocutory decree from her first husband became final April 1.

James Lyons Crane, ex-husband of Alice Brady, announced his intention to wed Ruth Wanda McCoy.

Mrs. Ethel Kenyon Sutherland, actress, granted divorce from Eddie Sutherland, film director, because of asserted "temperamental moods through which a director passes." Mrs. Sutherland testified that their marital existence was a series of battles.

Hollywood has been duped again by the fake "Prince" Michael Romanoff, brother of the late Czar Nicholas II of Russia. The poseur issued numerous rubber checks and accepted many invitations. He also represented himself as Rockwell Kent, artist. This a duplicate of his activities here in 1927. He is Harry Gerguson, son of a Cincinnati tailor, wanted on many counts, both in this country and abroad. The real Prince Michael Romanoff is dead.

Ruth Marie West obtained a divorce from Warren Meredith West, film cameraman, on grounds of cruelty.

Kit Guard, actor, pinched for operating an alleged beer flat, told police the owner had gone away five days ago and left him in charge. Arrested a few moments later in the lobby of the flat, Albert Spence admitted ownership. Guard is being held with Spence.

Olive White Farnum, actress, filed suit against William Farnum, charging desertion. She states that her husband left her in 1928, 22 years after their marriage. Mrs. Farnum asks temporary alimony and division of community property, value not given. There are no children. Suit was filed in San Francisco.

Duncan Renaldo, actor, given a contempt of court citation for failure to pay $1,000 counsel fees for his divorced wife, was granted temporary respite while trying to find work. Suzette Renaldo attempted to have the actor's Nevada divorce set aside. She also has a $50,000 damage suit pending against Edwina Booth, actress, charging that Miss Booth alienated Renaldo's affections while both were on location in Africa for Metro's "Trader Horn."

Mistrial was declared in the $100,730 damage suit brought against Herbert M. Baruch Corp. and others by Ann Christy, film actress, for injuries received in a traffic accident. A witness made reference to the defendant's insurance, which was called a prejudicial error.

Pauline Starke, film actress, is suing Jack White, comedy producer, for separate maintenance on grounds of desertion. Miss Starke wants $750 per month and $2,500 for her attorney, as well as a share in community property valued at $100,000. They were married early in 1927 and separated early this year.

Harry Weaver, asserted gambling ship owner, was arrested in Henry's cafe for drunkenness after he had allegedly struck George Rescke, night manager, over the head.

Because Leona White, dancer, didn't show up, the special court presentation of the raided Follies theatre burlesque show did not go on. Court issued a bench warrant for the arrest of the missing member. Twenty-seven chorus girls and 19 men, arrested at behest of the W. C. T. U., were charged with presenting an indecent performance.

Mrs. Lillian Schenck won a legal fight against her husband, Harry Schenck, film director, when she was awarded custody of their 14-year-old daughter. Court withheld its decision in Schenck's plea for divorce and his wife's countersuit for separate maintenance, but suggested Mrs. Schenck file a cross-complaint for divorce. Mrs. Schenck had testified to finding her husband's clothes and picture in the apartment of Miss Lucille Samuels.

Warrant for the arrest of Marshal Neilan, film director and the former husband of Blanche Sweet, issued last week when Neilan failed to appear in court on the citation of his first wife, Mrs. Gertrude B. Neilan. She charged he was $9,500 in arrears on the court allowance of $50 per week fixed for support of their son.

Twenty-three women and 14 men arrested in a raid on the Follies burlesque theatre March 3 were found not guilty on charges of participating in an indecent show. Those acquitted were members of the chorus, orchestra and stage hands. Trial of four women and five men, in the same pinch, continued until April 22. In this group are the eight principals and producer, Thomas V. Dalton.

CHICAGO

Two gangsters were hauled to the caboose following shakedown threats made against Louis Armstrong, orchestra leader at the Showboat, loop club. Gangsters are Joe Fiore and Emmet Ryan, accused of other theatrical shakedown attempts.

Principals of the southside Empress, burlesque, raided last month, were freed when the judge was advised the theatre had closed for the season. Hearing on the charges against nine girls taken at the loop Rialto, was postponed until April 23.

Entre Nous, near northside club, was held up last week with the patrons helping to give up more than $1,500 in money and sparklers.

Orchard theatre lost $30 to gunmen. Admiral on the far northside delivered $60 through the cashier's wicket.

Mutual Wheel

Weeks of April 27 and May 4

Cabaret Girls—Star, Brooklyn; 4, Fox's Jamaica, New York.
California Beauties—Howard, Boston; 4, Star, Brooklyn.
Fashion Follies—Lyric, Bridgeport; 4, Howard, Boston.
French Frolics—Gayety, Washington; 4, Hudson, Union City.
Fun & Frivolity—Trocadero, Philadelphia; 4, Route No. 1.
Hello Broadway—L. O.; 4, Lyric, Bridgeport.
Mirth Parade—Fox's Jamaica, New York; 4, Trocadero, Philadelphia.
Palm Beach Scandals—Hudson, Union City; 4, L. O.
Round the Town—Route No. 1; 4, Gayety, Baltimore.
White Crooks—Gayety, Baltimore; 4, Gayety, Washington.

STOCK AND WHEEL MEN STARTING NEW CIRCUIT?

Next season a burlesque wheel may bear the name of the Columbia Burlesque Circuit with I. H. Herk, Joe Weinstock and Billy Minsky as the promoters.

The trio has formed a corporation under that name.

The new wheel is very vague at present.

With the recent disastrous flop of the Mutual circuit all of Herk's associates were eliminated either through a voluntary withdrawal or failure to produce for further financing.

Mutual now has out 10 companies rotating in nine stands around New York, while Minsky and Weinstock operate several burlesque stocks in New York.

If the new wheel starts going by the fall the Mutual Wheel will pass out.

UNION-PROMOTED FLOP

Musical Tab at New Orleans Starves for Single Week

New Orleans, April 21.

Musical tab, opening at the Crescent a week ago under a commonwealth agreement with union musicians and stage hands folded Sunday (19).

Musicians and stagehands received practically nothing from the gross. Business pitiful from the start, but Limey Stillwell, who owns the theatre, and Publix, which has the house under lease, donated enough for a week's salary for the men.

Full Cast Is Replaced When Stager Walks Out

Ed. Ryan, former Mutual show producer, staged shows at the Irving Place, New York, for one week. He blew when higher ups had too much to say. Charles LeRoy replaced.

All of the Ryan company were replaced by a new cast comprising Sunny Kest, Alice DuVal, Gertrude Foreman, Harry Meyers, Frank McConnville, George Page, Lillian Dixon, Billie Shaw, Manan LaMarr, Joe Freed and Billie Meyers.

RIALTO, CHICAGO

(STOCK)

Chicago, April 16.

Since the days of Mollie Williams, Billy Watson and others a lot of things have happened to burlesque in this town.

Here or elsewhere it's the same problem. More cooching, more stripping, until the cops step in and then back to cover again. Rialto was pick off a few weeks ago and has not yet fully recovered judging from the contents of this show. Suggestive all the way, of course, and enough nudity.

Self-styled beauty chorus of 18 is low on looks and ability. When a fan tires easily of a burlesque queen's gams it's cold for burlesque.

Chief strip and tease gal in this outfit is Hazel Miller, who outdistances the others in the art, besides handicapping them on face and figure, but her distinction lies in her guile and showmanship. Even Elgin would be proud of Hazel's movement.

George Broadhurst is principal and featured comedian. His "Nite Club" blackout is still a laugh getter. Regular first line comic is George Lewis, Yiddish dialect purveyor. Franklyn Hopkins and Bobby Burch are apt straights for him, with Hopkins vocalizing a bit.

Between blackouts and strip displays are a few misplaced picture numbers with the scenes so disheartening even cooch girls following had a tough time warming up. Besides Miss Miller principal fille de joies are Dorothy Ahearn, a good looking but icy blonde; Frankie Moore and Marion Morgan.

Evident the Rialto is holding down expenses. Poor production all around and topped by dirty costumes that look like they might have been laying around for years.

And the candy butchers are still at it. Led by a fast talking, young fellow, who makes his spiel from the pit, the concessionaires go through the house like Caesar went throught Gaul.

It's a great life! *Span.*

Only Intacts at K. C.

Kansas City, April 21.

RKO Orpheum goes to a four-act summer policy next week (24). Under the five-act policy an extra turn has been added weekly from New York.

At four acts, the Orph will play the RKO intact units alone.

Newsreels

EMBASSY

Pretty fair mixture of events currently at this newsreel site, which has added the pre-release showing of a new one-reel travelog series the Fox Movietone crews are putting together. Nothing certain as to padding the running time eight minutes, as last week there were 38 items, and this week the total is less. So maybe they've cut to keep the running time the same.

Monday the house was unwinding 32 individual clips, of which only 14 carried the Fox label. That classes as a gag because 80%, or more, of this Fox-Hearst stuff is Fox, for the simple reason that Fox has the sound trucks. It's even doubtful if all the newsreels combined can show as many wagons as Fox has scattered over the world.

For instance, there's the shot of Kaye Don hurtling over the water at 103 m.p.h. That was in South America and it carries the Fox mark. Had the editors so willed it could just as well have been credited to the Hearst faction. It doesn't make much difference at this house. This clip will give the public an excellent idea of what it means to get up around 100 on the water. Good camera work here.

Maybe it wasn't an old Spanish custom, but the desk men have dug up the former clip on King Alfonso's interview and are repeating it. No damage because it's timely. There's the rugby match between France and England which may give Americans the first insight on what it's all about. Cameramen followed the ball closely enough to give the American sport mind a quick summary of the objective. All these clips are, of course, foreign as is an Irish marathon and a steeplechase near Paris, which is dovetailed into the opening of Aqueduct last week. Then there's the clip on training Mexican horses to race minus riders.

The President is in on his Pan-American address and there's some more night stuff on field artillery swinging into action. For song and dance the service is unwinding shots of a German cabaret, which has a pneumatic platform upon which the performers come up from the depths; also the Lambs rehearsing for their gambol and a flash of N. Y. U. undergraduates, boys and girls, getting ready for the annual show.

They hunt kangaroos in Australia minus guns and Coney Island heralds spring is here, the lens lads not forgetting to grab the girls as they innocently go up against hidden wind machines. Additional giggles for monkeys in the San Antonio zoo jumping in and out of a swimming pool, which won't hurt "Rango," as that film has been out some time now. Members of a German fire department turning out on ice skates hold a laugh in the chief bringing up the rear on his own private chair-sled with a pushing chauffeur.

Some will also get a smile out of a denunciation of spiritualism by one of its former converts, the announcer being excellent on the introduction, besides which there's a clip of a woman who apparently believes she can fly with wings, has them constructed for that purpose, and flops every time she tries before the camera.

Circus performers preparing for the season in Germany includes the inevitable balancing seals. Getting around to the aquatic, there are views of what the British airplane carrier did to a passenger liner off the coast of Spain, and the "Saratoga," U. S. plane carrier, squeezing through the Canal.

Will Rogers has been snapped in Mexico City for a couple of jibes, being a Fox contract player, and there's a machine by which the blind may read any book. Juvenile survivors of the Colorado blizzard are in for a couple of words, while Bugs Baer does his abbreviated monolog on his war record, still pretty close to Johnny Burke's old routine.

A Pennsylvania town adopting dogs in a "be kind" campaign not well presented, and another of those Chamber of Commerce pageants in California, this time for a collection of all the twins in the state. The publicity mad coast must be finding the going tough when reduced to these means—but the news reels still go for it. But why not make it a local, for Cal. display only? Make them watch it, and get even.

The Lewis-George wrestling bout in the Los Angeles ball park among the sports events and okay, as also a boys' wrestling and boxing tourney in New York—kids pushing and punching each other around. National swimming championships for women, but no designation as to the swimmers or winners, and thereby losing some of its value. Coney Island again for a motor-paced bike race, and some very brief footage on "Hunk" Anderson explaining that Notre Dame will carry on in football for Rockne.

A load of material and most of it good. *Sid.*

TRANS-LUX

Diversity provided on the current first half show with greater repre-separation for Paramount and Universal reels, former service clocking four and the latter six clips out of 25. Leaves 15 for Pathe. Noticeable use of the U Talking Reporter lends novelty to program make-up through this service offering different type of news handling.

This 116-seater at a two-bit admission on a grind from 11 a.m. to midnight serves a demand which it is believed exists for this type of show. Added as appeal is the novelty of the house, its well-lighted condition, comfort of its appointments and the clear projection in what is practically daylight.

Of 25 items 13 are what might come under the head of news. Balance is material that could be inserted any time.

Warm news covered includes opening of the baseball season in Washington (Paramount); Prince and Princess Takamatsu being received in Washington (Pathe); rescue of three men from fishing ship near Florida (Pathe); races at Autiel, France (Par); celebration of birthday of President Masaryk of Czeckoslovakia (Universal); rescue of men trapped in Chicago tunnel fire (Pathe); first of victims arriving in Norfolk from Nicaraguan earthquake (Par), and Columbia-Annapolis boat race in New York (Pathe).

Of the four Paramount clips all are well photographed. Most of the Pathe material is also clear and well recorded, but some of the U material is down technically. Graham McNamee's accompanying talk, gags and explanations of events shot silently, are interesting and it about makes up for any other deficiency.

Some of the unimportant matter included crew of Ile de France testing liteboats (Pathe); annual twins contest at Long Beach, Calif. (Paramount); Munich citizens going in heavy for beer on a picnic (U); feeding Connecticut fishermen and some angling (Pathe); parade in Anderson, S. C., on southern cotton carnival (Pathe); University of Wisconsin varsity crew out for early practice (Pathe), and beautiful shot; communists in Persia (U), poorly photographed; Long Island freshmen and sophomores in annual tussle (Pathe); people living in church in Antioch, Ill. (U); natives of Nice, France, dressing up for celebration of some kind (Pathe); camel and young at zoo (U), with next clip feeding hippo and polar bears (Pathe); inventor finishing new air-line model (U); musical mountaineers handing out some music (Pathe); Floyd Gibbons signing picture contract to make shorts (Pathe), and trip through millionaire's bookstore in New York where the price is from $1,000 up (Pathe).

Last mentioned a very interesting item, though not exactly in news class. Photographed are various rare books and papers with price mentioned.

The Gibbons contract clip has Amedee J. Van Beuren, who's signed him to do interviews for a new shorts series, S. L. Rothafel, and A. P. Waxman, latter to supervise shorts, congratulating the one-eyed personality. Waxman talks so fast he'll soon beat Gibbons' record.

Routining of news clips judicious with certain matter falling under same head run together. Running time a flat 34 minutes. *Char.*

Best shot on Russia the second half (16-19) came humorously through Universal's clip on some Russe peasantry taking health baths in the magic salt lake at Uzbekistan, some place near Afghanistan. That's among four clips on Russia. The remaining three are by Pathe and comprise the current chapter on the reel's serialization of Russia's "Five Year Plan."

That Five Year Plan, from observation to date, has been mostly silent titles or talk. Nothing so far shown in photography to give any kind of an idea. This chapter runs to a debate on the plan's general merits. Prof. George S. Counts, of Columbia, repped as an authority on Russia, and speaks two slow minutes on what the plan means.

After that a set-up shot of street scenes in Moscow. Poor photography and looks ancient. Also the Soviet Congress in Session at Moscow and a flash at various high Russian politicians. For conscience relief Pathe puts on Congressman Hamilton Fish, who explains why Sovietism is thoroughly bad.

How much entertainment or education value this serialization may contain for audiences may be cited from the reel's own apprehension as explained in a silent title, that if the clips look to be favorable to Russian point of view it can't be helped because nothing that's unfavorable can ever hope to come out of Russia because of government control on publicity.

Around 23 clips for the 35-minute show. All but four Pathe. One on some aviators hooking a wheel to a plane in midair. Universal showed three, including the funniest on some woman up in Boston trying to pull an Icarus stunt. She ties herself to wings and then falls from a couple of rock piles under the impression she is fooling nature and flying.

King of Siam, Alfonso of Spain, and the Princess Takamatsu and her husband, the Mikado's brother, are the royal flush. The Alfonso clip and that of the King of Siam are library pieces not up to date in scenes or action. Off screen voices give the latest info on the two monarchs, one of whom is visiting the U. S., the King of Siam.

Funny how the circus gets free exploitation from pictures while speculators grab the Garden seats and much of the time only help to keep kids and mothers away.

A couple of new inventions shown. One is a photo electric cell that makes possible a machine by which blind people can read ordinary books. Another is a far-fetched bit relative to translating the molecular vibrations of water into melody. Hardly good as shown.

One clip that may prove tough to carry in spots is that of Ogden H. Hammond, former ambassador to Spain, telling what a great lad Alfonso is. Commander Rosendahl and his talk on the new airship now being constructed at Lakehurst the most interesting of the lot from any point. Other clips pass muster. *Shan.*

ROXY

New York, April 17.

A class operation like the Roxy, with its capacity, needs a strong show week in and week out and that means a good stage program as well as a draw picture, especially the latter. This week the stage is not up to standard but the screen is okay on "Quick Millions" (Fox). House Friday night quite short of capacity.

Four different presentation units currently, in addition to overture, Fox-Movietone News and a Silly Symphony cartoon, "Playful Fun" (Col.), something Roxy seldom has room for. Feature at 69 minutes permitted the filler.

From the overture down through the stage productions the entertainment is spotty. Good lighting effects and the outstanding work of artists here and there goes quite a way in making up for the deficiency. It would probably be ruinous if the Roxy started cheating on sets and effects, but that "Fish Bowl" number looked like something in that direction.

While fairly well lighted, the cross-section of a fish-bowl with four girls behind the effect scrim doing underseas stuff lacks the usual Roxy effect and finish. Cross-section is a scrim screen with a water effect projected on it and other stage effects behind to give interior water idea. Worked out rather shoddily, but this is one of the cases where artists came to the rescue. Renoff and Renova, excellent adagio team around for years, put the number away in style.

"Anvil Chorus" from the opera "Il Trovatore," featuring Anne Tyson, contralto, and Roxy mixed chorus, antoher stage unit that suffered from slowness but is saved from a bad limp by lighting and other stage expediences. The deluxiest of deluxers has the grandest line of girls in dancing shoes, the Roxyettes. On current show they again come through with brilliant and snappy routines. Allotted a spot for themselves, as usual, they separate in groups to do tap, buck and other dancing coming under the specialty line.

Another surefire item on the show is "Land of Laces," in which the Roxyettes also take part. Biggest presentation feature of the four employs Patricia Bowman in a nicely done ballet specialty, the ballet corps, and the vocal chorus coming in besides. Entire idea carries out the thought of fine lace in black and white.

Rapee's overture, with his band numbering 79, is a rather lethargic overture, "Capriccio Espagnole," by Rihmsky-Korsakoff. *Char.*

FOX, BROOKLYN

Will Rogers' "Connecticut Yankee" (Fox) probably can get by without much stage support, and it will have to in Brooklyn this week. F. & M.'s "Moonlight Revels" looks prettier than it sound and plays, despite the next-to-closing presence of a standard comedy team from vaudeville. This pair, Weston and Lyons, needed all of Miss Lyons' exit singing to counteract the suffocation of its talk.

Eight line girls set the unit's comeliness early in black, long-skirted gowns with transparent tops. They shoved off in a unison tap with as many boys. Out of this line later stepped two fellows for long legged eccentric, tight pants and all, and just passable.

Charles Brugge, featuring upside-down playing of a mandolin, after some preliminary clowning, lands as a fair specialist through the novelty bit. Out before the scrim were the Melvin Bros., acrobatic trio in tramp getup, performing some gravity violations to satisfactory returns, but always bespeaking bad spotting. They might have found it easier in an earlier position.

Stage band, led by the Fox's stationary m. c., Sam Jack Kaufman, maintained the show's routine style with a medley of moonlight ditties. A couple of seconds at the piano by Kaufman, which this former vaudeville nut pianologist, now working severely straight, might sometime extend to a full number, gave the musical interlude its chief point of interest.

The Brooklyn shoppers piped up as generously as usual to Bob West's organ sliding. The Dodgers have lost five straight, and still they sing. *Bige.*

CHICAGO

Chicago, April 17.

It's the same old story, but well told this week at the Chicago. That means that within the formula and pattern of Publix units the results are successful. To argue that it's a stale and frayed pattern is a digression probably of no practical value to anyone.

Because Gregory Ratoff, featured, is Russian and because the Berkhoffs do Russian dancing the chorus, orchestra, m.c. and scenery are adorned in accepted Slavic style and the whole business labeled "Revue Russe." It's of Chicago origination, designed for the four Chicago de luxes and a wind-up week at the Fisher, Detroit.

With the easy license of presentations, both Stetson, the juggler, and Ratoff, the Russian funster, disregarded the Moscow garb and appeared in Yankee vestments. Ratoff showed what the snappy dresser will wear in business suits. Stetson was silk hatted and hammer-clawed.

Only six girls in the line, but they equalize matters for the missing half dozen by being twice as good as usual. Billed as the Trepaks, this is evidently an organized troupe for no get-together chorus would have such precision and complicated routines. They gave a flawless performance and on their several appearances largely accelerated the tempo of the unit, which was consistently fast.

Always good, Louis and Frieda Berkhoff were never imperiled. A girl tap dancer did a brief, but excellent routine to nice returns. Mark Fisher, sockful singer and seasoned stagemaster, gave valued assistance throughout. He plays up the applause for the various turns, an accomplishment that lots of the batoners seem to have forgotten entirely.

Stetson, near-appearing, fast-working juggler with visual comedy of combustible certainty, is a turn that can occupy any rostrum self-confidently. His cute ways and keen timing for laughs gives him standout value for picture houses. No exaggeration to say that the big palaces are hungry for sight performers of Stetson's calibre.

Ratoff gagged to fair-to-middling success. He could speak louder and employ better jokes. However, there is no question that he is a finished and suave trouper. He connected with a hit when introducing his Russian song wherein the audience participates. This has become institutionalized with the loop mob through its frequent repetition Thursday nites at Ben Bernie's College Inn professional soirees.

There was a sell-out and small lobby herd on the first Friday show. That doesn't always mean impending prosperity, however, as the overlapping time schedule preventing an early spill automatically creates this situation, both at the Oriental and Chicago. Current feature is "City Lights" (Par). *Land.*

Carthay Circle, L. A.

Los Angeles, April 18.

Another $5 opening at the Carthay, and while the unusualness of a Universal feature at this house drew a nifty crowd, it was sparse in numbers. Five buck openings have been too frequent here, with "Min and Bill" having the longest run of any in the past year.

"Seed," the feature, was wisely unreeled sans an intermission. Break came after the fore part screen and stage trimmings.

Fox Movietone News, "Laugh With John P. Medbury in Africa" (a very funny Walter Futter-Columbia short gagged and announced by the humorist), Abe Lyman and "Strange as It Seems" (U) constituted the first half. Latter got audible comment as to preference over the Warners-Ripley "Believe It or Not" shorts.

Lyman's stage specialty was the usual wow, delivering four "sock" numbers in good contrasting style. An "Indian Love Fantasie," followed by the torrid "One More Time," the hokum "Would You Like to Take a Walk?" and the concluding operatic medley were all well done and deserving of credit to Lyman, Herb Taylor, Marvin Werner and Ted Dale, who scored them.

This opening was punctuated by an air of sentimentalism as regards the elder Laemmle and Junior. The condescending predisposition that "it's probably a good picture for Universal" was changed to the opinion it's a good picture for any studio. *Abel.*

TIVOLI, CHICAGO

Chicago, April 17.

Publix-B&K shouldn't complain about this spot. Deluxe house problems can't be so tough when the Tivoli, facing plenty competition on the south side, can draw a near capacity main floor attendance of a Friday afternoon.

Proving that the Tivoli with stage shows and added attractions once in a while will outdraw the opposition with straight films. Argument, however, doesn't apply to other B&K neighborhoods, where the circuit is so entrenched as to oppose itself. Case of the Marbro and Granada is an example. Both houses were forced into double featuring mainly through lack of film product.

On the south side B&K is differently situated with only the Tivoli to consider in the deluxe class. House rep is a long-standing one with patronage consistent. As long as B&K doesn't try to be too economical with this stand a steady profit sheet should result.

Current stage frolic, "Bits of Broadway," including Tom Patricola, Pearl Twins and Ann Roth, has been previously reviewed along with Frankie Masters, m. c. When caught at the Oriental the unit was weak from lack of talent. Still the same here, notwithstanding the addition of Sue Carol and Nick Stuart, picture names which meant nothing downtown.

Screen couple were booked for two weeks with options for three more. B&K was undecided what to do about the options after the Oriental showing so shipped the pair to Detroit. Bringing them back to town evidently means that B&K still has faith in Miss Carol and Stuart as neighborhood magnets.

Usual trailer heralds the screen pair and after that it's up to the m. c. to do right by them. Miss Carol's pleasing personality lets her out. Ditto for Stuart. Act looks like it was hastily thrown together and has never been straightened.

Novelty of a picture personality on the stage has worn off. The day when a screen star can walk on, take a bow and exit smilingly is over, even out here.

Screen portion held newsreels, Smith and Dale short and "Man of the World" (Par) feature. *Span.*

ORPHEUM, L. A.

Los Angeles, April 17.

New stage band policy at the Orpheum and still n. s. g. This "Pirates of Jazz" show, for all its numbers and pretentiousness, reeks with an unimpressive unprofessional air.

Bobby Agnew, sometime picture player, is the m. c. and has little to m. c. Just looks nice in country club civies but at no time is he master of the ceremonies, with reasonable doubt as to the aptness of the term "ceremonies."

Runs 27 minutes and dull. Perhaps the only thing professional in it is Carleton Kelsey, pit maestro, this time on stage conducting a special arrangement of "Sally."

Rest is an assortment of mediocre talent which, considering the budget for everything in and on the stage, is no more than to be expected.

There are 12 male vocalists and 12 girls who do elementary routines, of a plane just a bit better than to be encountered in stock burlesque.

As the title implies, there is much Capt. Kidd atmosphere in front of the prop ship. Agnew makes desperate announcement efforts to string in the specialities and hook them up with the piratical motif, which makes it all the more ridic. If he'd let it alone and just bring 'em on it might be better, hardly worse.

Specialists are Bobbie Thompson, Bert Prival, Dave and Ruth Tribe, Ray Williams and Jack Rey. Latter is most flashy with a fine eating specialty. Dave and Ruth are dancers. Miss Thompson does a song and dance jazz specialty. Prival also contribed an eccentric dance which got more than the others. Williams is a baritone.

"Cracked Nuts" (Wheeler-Woolsey) on screen with a "Toby the Pup" animated, Terriss travelog and sound news in support.

The Orph still needs a good stage show. The home-office ought to open up the purse-strings and make a real stab at the stage show thing. They might be surprised to find that a good show can do good biz.

PARAMOUNT, N. Y.

New York, April 18.

No telling where or how the current unit got it's "Sweethearts" title. It doesn't include Charlie Davis and the stooge stage band. Unit is colorful and even has a jackass spot where the mule provides all the laughs, using a blackface boy as the attempted rider.

Performers programed include Stadler and Ross, Red Donahue Co., Jimmy Ray and the Evans-Pipes ensemble line. Except when announced by Davis the performers go unidentified. Can't hear Davis in the mezzanine anyway.

A colorful array of costumes and settings but a red transparent gown effect of the girls was too brazenly hued. Unit looked just so-so here.

(Continued on page 70)

PEGGY HOPKINS JOYCE (3)
"Rings on Her Fingers"
Sketch
12 Mins.: Full (Special)
Palace (St. V.)

An unquestionable draw from the name, widely known and probably the most press-agented and front-paged among American woman of recent years, but disappointing as an act. Miss Joyce not only seems histrionically unequipped to do a semi-dramatic sketch, but she has been given poor material. The sketch Kerry Conway has written would require the finest actress in the country to wring a punch out of it, and it's plainly written to order for Miss Joyce. The order is anything but filled.

The glamorous beauty, made famous by many new act notices as a wife, was handed "Rings on Her Fingers," a sketch with a twist. It attempts to set up for Miss Joyce the accepted characteristic of the much-publicized personality that's easiest drawn from her career of marriages and the wealth she has managed to marry, only to divorce. The sketch goes even farther at the outset, with Miss Joyce doing the part of a hard-boiled gold-digger whose creed seems to be epitomized in a honest desire only for money and independence. She gets the former by marrying, latter by divorcement.

In the sketch the girl is a kept woman and when she learns her playboy is cleaned in Wall Street she prepares to make off with her horde, saved here and there. When the kind-hearted man about town and downtown surprises her by tossing $25,000 into her lap, saying that's his last change and he hates to give her the air, she changes color, hands it back, plus the savings, jewels and all, confessing what her plan had been. To add to the odd twist, he turns one of the rings back to the girl, placing it on her finger to cinch the one thing she hadn't given him—love.

And that's that.

Miss Joyce was stunningly gowned but ostensibly nervous. Her speaking voice wasn't impressive, nor was her performance.

Helen Eby Rock has a part, well played, of the girl who listens to the gold-digger's tough philosophy. Broker-keeper is Austin Fairman and while performed oke, the part offers next to nothing.

Set a flashy one that probably cost plenty. On fourth and down to a light hand. *Char.*

NINA MAE McKINNEY (2)
Songs, Skit
18 Mins.; One and Full
Loew's Orpheum

Nina Mae McKinney is the colored girl who played the femme lead in Metro's "Hallelujah." It is to that that she owes most of the response for this act, for it is draggy and not what is expected from a girl who was so fiery in a talker.

Miss McKinney devotes most of her time to singing. Her voice is of the torch quality, but she's wasting it on material unsuited to her style.

Introductory number, mentioning "Hallelujah," is too long.

Included is a bit from the picture. Miss McKinney opens with a song and goes into some supposed dramatics with the boy assist. Girl wants to go to a revival meeting, while the boy wishes to take her out. She finally stabs him. The boy should learn how to fail.

Finish is a hot song and dance, best bit of the act.

HELEN GRAY
Dancing
15 Mins.; Full (Special)
Jefferson

Although containing three people besides Miss Gray, who is featured, this act really offers only two minutes of value, and that is a slow acrobatic and contortionist bit done by Miss Gray herself. The trio, Frankel, Lee and Davis, consisting of two men and a woman, do mostly taps of mild variety and, outside of a routine on steps for the act's finish, it has all been seen so many times that the novelty and audience interest is not there.

Miss Gray attempts a song which doesn't help at all, and her dance routine done on the second chorus of the song is not particularly conducive of applause. Her strong forte is acrobatics, in which she twists her tall form into almost impossible shapes.

Miss Gray would fit into a big act or a musical with just this one bit, but with the trio of tappers as now booked up it is not a solid vaude offering.

EARL, JACK and BETTY
Roller Skating
4 Mins.; Full (Special)
Palace (St. V.)

Fast roller skating act of the conventional type and suitable as opener anywhere.

Trio is the usual two men and women, with routine the customary layout of singles and doubles, including pirouettes, endurance, etc. The one original bit is where one of the men lights a cig while spinning around at break-neck speed. They dress in white and black, effective against smoke cyc.

Opened show here and over nicely. *Char.*

Gene SARAZEN and Johnny FARRELL
Golfing Novelty
15 Mins.; Full (Special)
Palace (St. V.)

A freak attraction of the type that will have much appeal to golfing men. With many women going for the game heavy, they'll also be attracted in fairly good numbers.

Gene Sarazen and Johnny Farrell are widely known as champs of the pop pill and club game. The matches they have won and the tournaments they've taken part in with the best in the business (or profession) is enough, as common knowledge to golfers, to drag 'em to the theatre to see how the trick's done.

The team works on fullstage with a sheet set up to stop the driven balls. Each demonstrates stances, form, necessity of following-through on drives, how approach shots are executed, etc. Sarazen starts out by exhibiting his hard driving, Farrel doing the explaining.

They wind up by pitching cotton balls into the audience, for the benefit of the type of fan that likes to get lost balls at ball games.

During the Palace engagement, Farrell and Sarazen are aided in a comedy way by Phil Baker, on show with act and as m. c., plus Shaw and Lee, who function as caddies and otherwise dig for laughs.

Next to shut here and over favorably. *Char.*

FRANK FAY (2)
Talk and Songs
20 Mins.
Strand

Farnk Fay for four-a-day in person with his WB talker, "God's Gift to Women," at the Strand, New York. The theatre with that picture can use him, for he can still step on a rostrum and deliver.

Not much to the 20 minutes in his turn, but strange how the minutes pass. Tells gags, kids the Hollywood stuff, deep-chested two songs and imitated John Barrymore. The latter was his only vulnerable spot. That a few of the gags were not so new is not so important. Fay's telling counted. With his mention of Barbara Stanwyck just as nicely worded.

Sang a song and then exited on a cinch recall. His best laugh followed his asking the audience if they didn't love those picture stars who go through a whole picture of hard riding and shooting people and then step on the stage and bow like a pansy. He acted it out without saying "pansy," but just as clear that way.

Fay and an unbilled pianist are in the pneumatic pit at the Strand as the theatre's first stage turn in a long time. The pit upon rising for the third show Friday sounded as though the four-a-day effects will be just as trying on it as on Frank.

If Warners could spare 'God's Gift" for a week, the name-hungry Palace could use him at two-a-day and without the pit. *Bige.*

JACK POMEROY and Midnight Jesters (30)
Dancing, Singing, Comedy
60 Mins.; Special
Loew's Orpheum

Taking up the entire vaude time with the exception of one other act, the Jack Pomeroy is by far the most pretentious turn the night clubs of New York have sent to the vaude stage this season. Well produced by Pomeroy, who stages revues for night clubs. He has his talent from various places where he is the floor major domo. It is a fast moving turn, with some of the prettiest girls in tasty costumes moving in a colorful setting.

Pomeroy, not to be outdone by the naked idea around New York at present, shows some of the nudest. The mob gasped as each girl out in the naked number had on a little less than the one before. Not vulgar, as Pomeroy has put his naked gals on the stage with finesse.

Revue cut into two half-hour parts, with Lewis and Ames (standard act) doing 15 minutes of fast man and woman comedy for relief. They showed their big seven-foot stooge for the first time and ran riot. Later, in the second, Lewis did some gags from a box with Pomeroy for more comedy. If this big hour show is to play much vaude it will have to build on the comedy end or depend on the booking of such an act on the show with it, as comedy in the act proper is nil.

Every sort of dancing from adagio to fast acrobatic and slow acro control. Even a comedy dance done in a big suit. Everyone had vim and a smile.

Besides Pomeroy a.e Three Demons, Josephine Earl, Crawford and Casker, Beryll Halley, Amido Sisters, Don Cappo, Wells Sisters, Adele Walker and Lerner and Calvin. Besides the girls.

FRANK DeVOE (4)
Singing
18 Mins.; One and Two (Special)
58th St.

When more time has been played by DeVoe and his helpers and the corners filed off, this will rate with any act of its type in vaude.

DeVoe makes a production out of each number, carefully building and always punching lyrics over in a crisp manner. The lyrics are special. Timing with the girl in the gigolo number is slow and the paying off bit not sold, due to hurriedness on her part.

Some of the punny talk with the man stooge should be eliminated because of its failure to land. Puns are always good for modern vaude. DeVoe gets good support, however, considering the newness of the turn. Willie White plays nicely at the piano.

MANNY BESSER and Co. (4)
Comedy
15 Mins.; One; Full (Special)
Jefferson

Manny Besser has everything to start with in his cast and himself for a vaude act, but lacks an idea and material. The act as is is a few meaningless bits. It ends in "one" with the mixed couple doing tap dancing and other steps having nothing to do with the act idea at all. It looks like Besser was stuck for a finish.

Phone booths bit might be taken as something to develop as it holds the only substance of comedy. The bank scene is not convincing, and when comedy is that way it's useless.

Besser has some funny movements and looks like he would like to go into a Dutch type but hesitates.

Four people are wasting their time with this one.

GANNON and PEREZ
Acrobatic
6 Mins.; Full
Jefferson

Bright, fast acrobatic act by two men nicely dressed and offering something a little unusual. Hand-to-hand features the first part of the routine, in which a single somersault is performed from shoulder to shoulder by the top mounter. This same trick was also done by the same chap in a foot-to-hand routine that was nifty.

Where most acrobatic acts use three and four men to do the teeter-board-to-chair trick, these boys do it alone. Top mounter does a single and then a double somersault off the board onto the chair held on his partner's shoulders, and the result brought them solid applause.

EDYTHE KAHEN and Co. (4)
Dances, Songs
12 Mins.; One and Full
86th St.

Miss Karen is a shapely and good looking girl assisted by four boys. Act features dancing, with a little singing and some fiddling included. Should get by at either end of the bills.

Miss Karen works with the boys in the opening dancing number. While off making a change, boys take the spot for group hoofing. Miss Karen returns for a pop ballad which she follows up on the violin. The boys later join in the fiddling.

Cliff CRANE and Emily EARLE
Comedy, Singing, Dancing
10 Mins.; One
Jefferson

This act is going to find difficulty, probably through miscasting in partnership. Emily Earle is a singer; Cliff Crane is a comic who gets his laughs through gyrations. Never once do the two fit to make a whole. The act's saving grace is its brevity.

Miss Earle makes a nice appearance but her voice seems to have lost some of its former brilliancy and is quite throaty now. She tries the finish dance with Crane. It's an error and does not aid him much in feeding for laughs. Crane could be funny under different conditions.

PALACE

(St. Vaude)

There's everything in a name and draw way to send the Palace over this week to the right kind of returns, even if one of those names, Peggy Hopkins Joyce, makes a poor showing in a poor act and another, as big a draw, if not bigger, Johnny Farrell and Gene Sarazen. The golfers, haven't a lot to offer.

Both acts will tease 'em in, and the Sarazen-Farrell team will get by, but Miss Joyce will disappoint. Maybe no one will care.

There's probably a mugg around New York wanting to see Miss Joyce for every girl who'd like to be in her boots, or more, and both will want to lamp the glamorous marrying girl. Many of those muggs and muggesses with a fondness for golf will also want to see Farrell and Sarazen, so it's a sort of double draw in the freak division this week.

Cost consists around $14,000 with plenty of that for the teaser acts, but in spite of Miss Joyce's unworthy spot on the bill and the welcome Blossom Seeley and Benny Fields trying assiduously to wear out by sticking around nearly forever, it's a fast performance throughout. The pace letdowns fortunately are in the best spots and far enough separated not to have too noticeable effect on show as a whole. Miss Seeley and Fields have as fine an act as ever done by them at this or any other house, but wanted to cram down too much, including the speech stuff, which should long since have been forgotten for vaude.

Phil Baker, held over for a fourth week, and m.c.'ing, cracked when he thought the act was over, following the Spanish number that he had rehearsed with Miss Seeley, but Fields up and coaxed the audience into wanting "Lulu Belle." That left whatever Baker was planning high-dry and he scrammed, not returning. People had begun walking before and Baker had stopped 'em.

There is plenty of the sort of thing on the show that RKO and its self-appointed censors denominate as dirt. Maybe it stays after the first Saturday show, maybe it doesn't and maybe no one will care one way or another. But no one fainted Saturday afternoon, no cops were called in and everyone seemed to get a laugh out of the rawish gags plentifully sprinkled around. Possibly vaude could use a little spice just to be modern, if nothing else.

The acts seems to think that way and get laughs or they wouldn't try the stuff. Only trouble is that some can't differentiate between smart risque material and smut. None of the latter on the Palace stage currently.

Phil Baker makes his first appearance between the Dodge Twins, No. 2, who did exceptionally well, that going also for Allen and Kent, soft-shoe team they carry, and the No. 3 act, Don Zelaya. He tried a couple of gags with Zelaya, but latter fell down on him and later almost on himself by losing his voice over a coughing spell. Recovered with Baker acting as water boy and found his finish fairly good. Zelaya pads his material noticeably, lessening chances.

Baker reappeared here, this time bringing Frank Fay and Ted Healy on the stage. Former, currently at Strand, was lost back at his fav spot, but Healy had a routine all prepared.

Miss Joyce (New Acts) spotted fourth and plenty nervous. A gag that she was to do with Baker as well as a 'thank you" speech went by the board. The men must have been in a trance. Miss Joyce only reaped a light hand.

Shaw and Lee closed the first half and over strong. The tall looker they have with them aroused the heavy male audience more than Miss Joyce. Many of those men were around to get angles on golf from the Sarazen-Farrell combination, but they didn't pass up looks, either. Shaw and Lee's material has that Tia Juana, June-July gag Block and Sully have been carrying around for a long time the coach-wheels laugh another team has had for years.

Second half was switched slightly, with Baker opening, Miss Seeley closing and the golf act between. At night the ball chasers closed the show.

Baker did 17 minutes, scoring all the way in big fashion, and gave way to Sarazen and Farrell (New Acts), whom he introduced and worked with for a build-up along with his plant. Shaw and Lee also lent a hand to laugh-up the freak attraction and it got by all right. The champ pill-knockers demonstrated proper form, stance and other points in driving, approaching, etc., on the golf course, winding up by pitching cotton balls into the audience. Neither of the links-men was the least ill at ease.

Miss Seeley and Fields, with an admittedly tough spot for their type of act, gave a great performance discounting the stalls and that which should be cut for tightening up. Neither has seemed in better shape for outstanding work.

Earl, Jack and Betty (New Acts) opened. Fast roller skating turn of the conventional order.

Pathe News tailing. *Char.*

SCALA, BERLIN

Berlin, April 10.

First spring program of the Scala does not center around one star. It's a regular ensemble. There are some splendid acts new for Berlin.

The Spanish ventriloquist d'Anselmi is new to Berlin and liked. Well trained and rhythmical the step dancers Al and Van Reno. Other dancer, Drena Beach, is a graceful acrobat. The parodists Jane Moore and Billy Revel are the big dance act.

A new clown, Al Trahan, American, is featured. Very talented comic without doubt. One fine idea: He, as the accompanist, arranges a fight against the singer he is to accompany. He falls in love with one special note and refuses to release it. That ends her song. That is how the little accompanist takes revenge on the celebrated singer! As yet Trahan has not reached the peak, he is still uncertain, deviates too much. If he makes his act more concise and clearer, it will be one of the best clown acts of the world.

The writing phenomenon, Thea Alba, a little too pompous and a little too long. Good tango acrobats Tanginos; illusionist Amac with a rather obsolete trick, and the good Frilli troupe.

Nice program with a lot of talent. *Magnus.*

PALACE, CHICAGO

Chicago, April 18.

Here is a vaudeville bill that's bound to satisfy. Without a standout name on the stage, it provides more real entertainment than this house has held in many weeks. It's variety and all it stands for.

Biggest name on the card was merely a label. Gus Edwards act known as his "New Stars on Parade," had everybody but Edwards.

In the opening were the Three Rhythm Dancers, colored, who held attention easily. Entire routine fashioned into challenge specialties. Intricate steps, and over nicely to the early afternoon audience.

Following were the Arnaut Bros., standard clown act. Well known locally, with the closing bird twitter sequence as a sure-fire clincher. Henry Bergman and company, the latter Jean McCoy, Harry C. Ward and Anna Kozan were a cinch in the center. Slight story idea of a family three-act in a lunch wagon for Christmas eve was sufficient to carry the turn along with a semblance of unity, and held it together over a couple of weak spots. The little girl is clever, sure of herself and demonstrated a talent for the hoofing business.

Billy Glason is doing a talking and singing single that has a number of new cracks and a sprinkling of old ones. His warbling will do, as will his talking, but his tearful patter begging everybody to step right up and smile is old-time stuff. People don't get excited over the plea that when you put on a great big smile, everybody will smile with you; and that if you cry, you cry all alone on the shelf. This might have been great stuff once. At present, it would go better if clowned for a laugh.

Gus Edwards has assembled a flock of fairly well-known vaude people and called 'em his proteges. These people probably don't mind much, either way. Most of 'em have been around. Billy Taylor, who's leading the act as m. c. is a graduate of Chicago nite clubs, and was in town this season with the Fred Stone musical. Taylor is a cinch for comedy juve leads in musicals. Has all the requirements and a knack for easy clowning, selling himself from the opening gag.

Mitzi Mayfair is an ace acrobatic dancer. She can twist her legs into a pretzel, and yet sell the routine as dancing, and without a hint of contortion. Also with plenty of vaude experience are the Connor Twins, singing ladies with a pair of pipes that make novel listening due to their low contralto pitch. Girls look great, sing pleasingly, and will always satisfy.

Virginia Lee has a tap dance as her big moment, while the Aber Twins depend mostly on the fact that they're twins.

"Virtuous Husband" (U) feature. Business started slow but was building towards the close of the first show on a Saturday meant for golf or the ball-park.

ORPHEUM, SEATTLE

Seattle, April 17.

Second week of eight acts clicked at the Orpheum. Big publicity splurge now for the vaude, which is billed above the film.

Show ran with snap, which helped. A little drag in some of the acts can still be eliminated.

Snell and Vernon go fast in "Roman Rings," oke novelty with some thrills thrown in.

Marve Jensen proves he's a dancing Swede. Then Major, Sharp and Minor, with harmony, while Homer Romaine gives humor and hazards in aerials.

Hugh Johnson spills some magic, being very deft with cards and giving loads of fun to the audience when he coaxes two kiddies onto the stage. The Rangers sang with harmony and wore regalia that was remindful of cowboys, which they are supposed to be.

Mills and Bobbie, in English comedy characterizations brought down the house at times and Dave Apollon's crew drew a lot of laughs with his Russian band, composed of Filipinos. Much good stuff in this act, but could stand a little speeding, in view of the long show the folks are now getting at the RKO house.

Folks haven't too much time these days. *Trepp.*

LOEW'S ORPHEUM

Fair vaude bill the first half, although seeming too long at 79 minutes. Metro's "Dance, Fools, Dance" appeared to be a draw. Good house Monday night.

Larimer and Hudson, comic bike turn, pleased. House likes hoke, and though the man's tramp routine is familiar and without much humor, this crowd got a laugh. Trick riding the feature, with both man and girl adept.

Nina Mae McKinney (New Acts), with heavy billing outside, deuced. Slow act and not much to it.

Nat "Chic" Haines and Co. drew plenty laughs in the next-to-closing. Young couple working with Haines, supplying the song-and-dance routine, given too much time and slows up the turn, especially since their singing and dancing are weak. Act was at its height when Haines was

on, and Haines shouldn't stay off as long as he does.

Dave Harris and Frankie and Harris' revue closed. Harris first works with Frankie, a chalk-faced nut comedy, in a travesty legerdemain turn; later bits of slapstick. Frankie is a capable low comic and liked here. Three girls and two boys, besides the comic, assist Harris in the revue. Boys stick to straight dancing. Girls go in for dances, instrumental bits and song. Harris in one number plays a variety of instruments.

Harris' act runs 29 minutes and a few could be clipped.

81ST ST.

Saturday's matinee business was highly satisfactory in spite of a perfect day outside. With completion of the new cooling plant, the 81st would have every reason to anticipate a profitable summer with a vaude-film policy, but the present intention is to withdraw acts in a few weeks. This also, despite an all-time week-day record scored Wednesday (9).

Good draw attributed largely to "Cracked Nuts" (Radio) on screen, but five-act layout also good and should be responsible for a build in takes. Philip and Ann Oblas were programmed to deuce, but Madeline, Irving and Mary Foy occupied the spot instead, and seemed to please the grown-ups and children with their clowning and singing of "We're Three of the Seven Little Foys."

Adelaide Hall, fourth, presents herself with class showmanship in a series of special numbers, rhythmic and melodious, by Mack Gordon and Harry Revel. Joe Turner and Alex Hill, her accompanists at the two baby grands, displayed musiciansihp in one long solo, a medley of pop tunes.

Gloria Lee and Harris Twins opened with a neat dancing flash that reveals the boys as accomplished hoofers, fair pianists and ordinary singers. They should stick to hoofing. Miss Lee has appearance and an acrobatic routine that sets the act for a good hand. Ward and Van, centering, tried closing their turn with a song to no improvement over their time-worn, but safe walk-off of straight instrumentation.

Jack Osterman closed with a flock of new and rehashed gags interspersed with a couple of songs. His voice was husky, apparently from a cold, but the delivery got across whenever he really worked and the response was strong.

Jules Lenzberg's overture was "The Animal Parade." Pathe News and "Mickey's Crusaders" (Radio) completed on the screen.

RKO, L. A.

Los Angeles, April 16.

Lately the RKO janitors haven't bothered dusting off the box seats. Customers keep 'em clean. Vaudeville is building up a following.

With eight acts like this week's bill, vaude will continue to build up the grosses. Locally booked four acts, occupying only 23 minutes of the 71-minute vaude program, had been shortened to such an extent there wasn't a slack moment. Joseph Regan, Irish tenor, had top billing among the eight acts, coming on in next-to-closing.

Coast-booked acts who get seven weeks' work on the coast, where RKO is using the 8-act policy, included Donna, Arthur and Eddy, adagio trio, who, though not possessing the grace expected in these acts, impressed with difficult and strenuous tossing. Also La France and Garnett, blackface team with a black dog, in the deuce, gagged effectively for worthwhile results.

Carl Mathews showed off his monkeys cleverly. Monks are well trained in their routine, and Norris has a way of talking to them to put over the human element. Inez and De Wyn, balancing pair, had five minutes for close of the first half. Nothing sensational, but audience didn't miss a cue for applause.

Bert Nagle, costumed as a black cat, and five girls next. Act is of special appeal to youngsters. Starting as mechanical dolls, the girls later become cats and dogs. A cat fight occupied most of the time, with Nagle cavorting all over the stage and scenery.

Starting from the audience with the interrupted song gag, DeVito and Denny's clowning was speedy and funny. Girl in the act also in the rough house. Chief laughs obtained through tearing off each other's clothes, with part of the orchestra dragged into the act.

Joe Regan has a smooth tenor voice that brought him on for two encores. After singing several numbers he started the requests and obliged with Irish selections. Greeted with entrance applause.

Closing spot went to Four Ortons. A rare comic, who looked like Ben Turpin minus the cross eyes, interposed every slack wire stunt with a laugh. He was supported by an invisible wire. Act opens with side show scene and then goes into tight wire stuff. Good closing stuff.

"Beyond Victory," RKO-Pathe feature, and a cartoon. Practically full house for second evening show Thursday.

MILLION DOLLAR, L.A.

Los Angeles, April 16.

Second week of a six-act vaude policy that went in when the house management was confronted with following the steps of its competitors by going double feature or having a bargain pull through vaude. It chose the latter and also dropped its scale from 50-35 to 40-25.

Once the town's class picture house, this theatre now caters almost wholly to a neighborhood type of audience, being on Broadway, several blocks from the theatre section. Apparently its audiences, if this week's Thursday evening crowd is an indication, is nuts for vaude, although the management's argument is that pictures either drag 'em in or leave 'em on the street.

Not much on the nut for the bill of six, but despite the comparative secondary character of the acts the two-thirds capacity audience appeared to eat it all.

No thought here, apparently, to variety in the acts. Hoofing routines of a sort in five of the six acts seemed more than aplenty, but to have two male teams of steppers in theatre usher costumes and almost identical routines was too much. One of the teams was introduced as house ushers substituting for an act that didn't show.

Bill opened with The Kincaids, two men and a girl, one of the former on the xylophone with the others doing not particularly effective tap dances.

Dunn and Hall was the male hoofing team at No. 2, introduced as house ushers, and got over well with steps which in no way offered novelty. In a similar routine but somewhat classier, was the other male team in No. 4 spot, Montgomery and McDowell. These boys pulled a good reception that would have been heavier but for resemblance to the earlier team.

Lane and Harper, man and woman, with talk and songs, got the palm for the laugh end of the bill, despite the antiquity of some of their gags. Even pulled the Joe Miller as to precedence of egg or chicken.

Vicento Yerro singled as a comic gob, mingling mimicry, twisting and hoofing. A trick hula hula brought him under the wire.

Five Vesses, four men and one girl, closed with a worthwhile balancing and tumbling act. Customers went for it big.

Feature, Paramount's "Rango." Remainder of bill Par news clips and a two-reel comedy.

STATE

Humor, music and novelty in a five-act layout headed by Joe Frisco offers a variety bill that's better than even currently for customer return. Frisco is a Main Stem permanent guest. For the State he's like a lighthouse, and the customers proved it by refusing to let him off. Good house Saturday at supper time and expected, with the Dietrich feature, "Dishonored," pulling them in.

Frisco's is the usual turn, cigar and dance finish. His "Rudy Valoo" cracks brings snickers. Other acts are known, and whether it was the weather or the house, every turn that showed got the big hand. It opened with Sandy Lang and his three roller skating lookers.

Phosphorous costumes and good lighting effects showed to pleasant reaction while Lang, himself, steps into the spot only for a brief couple of times to swing one of the girls around.

Stan Kavanaugh, with his long reach ball juggling and new costume effect in bright mixed colors, had them bowing in the middle. His appearance and the nonchalance helped customers to fall in harmoniously to the Eileen Dougall act that followed.

Band of five boys in evening clothes against a full, special drop. Miss Dougall sings while the boys accompany. Smooth and even performance that was well liked, with Miss Dougal's voice outstanding.

Show as timed ran around 193 minutes. That included 10-minute pit overture, much too long. Film ran 91 and trailers, newsreel and shot brought the film end to around 124 minutes, almost twice the stage end, which ran 69 including the overture. *Shan.*

HIPPODROME

With eight acts, news reel and the feature, the Hipp can't get away with the four and five show.

RKO has learned that by a pretty generous use of amplifiers that talking acts can appear to better advantage in the big house, but at times when the person on the stage is walking or moving rather briskly the voice becomes more strident in one direction than in another. This is something that will have to be generated in time by amplifiers which will provide for a more equalization of sounds from the stage.

On the screen was "The Finger Points" (FN). No m. c. in evidence. The acts followed in the usual rotation. On the eight-act bill there wasn5t much dancing.

The Hip orchestra under Charles Stern's direction is making a great stab at playing its instruments just more than the usual way. A difficult composition was given superb rendition and Stern was entitled to his bow.

Aussie and Czech opened. The woman got off to a bad start with her dancing bit at the opening by slipping for a fall, and while she continued, it killed the finish. But that detracted little from the whip work of the man, with the handkerchief bit at the close niftily done. Easton and Howell, colored musicians, were second. They need some timely patter. Do well with their musical work and the comic shows possibilities, but they are handicapped by some ancient and useless talk.

Joe Howard was third. He opened with some of his old standbys and seemed in unusually good voice, but his biggest returns were on the two topical numbers used as encores.

That the Hipp seems an at home proposition for magic acts was best illustrated in Chris Charlton's stuff. Charlton didn't overstay and went into no long spiels, confining his stage time to routine. He's a little bit old with some of his legerdemain, but as a whole sufficiently skilfull to mystify his audience.

Lydia Barry modernizes her characterizations of the femme hat buyers and the "Mrs. Cupid" readings along humorous lines; had them laughing spontaneously at the close. Fortunello and Cirilline pleased with their familiar ground acrobatics and pantomime.

Two standout hits followed in the next two acts. Madie and Ray, youthful pair, displaying the pep that always helps a vaude bill, stopped the show. The girl is quite contortionistic and also shows tapping ability. Ray has personality and can whirl a mean lariat. Neat, clean act.

Closing were Frank and Milt Britton and their slapstick band. Plenty of comedy hoke and all productive of laughter. The Brittons were a large-sized hit and nothing could have followed them. They earn their salt. *Mark.*

58TH ST.

Well-balanced five act show this half with "Uncle" Joe Laurie and his sister's kids topping, ran the cycle of acrobats, singing, dancing and plenty of good comedy, the essence of good vaude. The show played smoothly and if RKO can dig up plenty of five act bills of this caliber the folks with dimes in their hands will go looking for the box office.

Laurie trots out some clever kids who hoof in modern style and one boy with a sort of church choir soprano did things to the audience that a more seasoned performer would love to do. The lad pipes up a pop ballad in a clear high voice that is audience-proof. A pretty little girl does a tap and later a toe specialty for good returns, and four boys in the finish challenge tap routine did things so easily that Laurie tried his hand with them and took a pratter for his efforts. Joe's talk is always right, offends no one and is funny through material but mostly through his nonchalant delivery.

Frank DeVoe (New Acts), aided by Willie White and an unbilled girl and big stooge, delivered songs in convincing style. When he gets this new act hitting on all eight he will either have to be placed later on the bills or will make a sucker out of the deuce.

Monroe Brothers, Frank and Eddie, did their trampoline, tramp makeups, prop horns and dizzy announcements, amused the folks for a few minutes, during which time they nicked over some good tricks and had the children in stitches. Perf opener.

Ann Codee announced all by herself, but sporting Frank Orth and an unbilled stooge in mufti, opened quietly with Miss Codee's French-English song and built to a funny anti-climax, figuring on the stooge's high voice solo to put the act over for the climax. This failed because the stooge did not go up after a high finish, which was disappointing.

Bradford, Crisham and Van Alst, two fellows and a looker, do smart dancing, starting from a novel opening that is different. One thing noticeable about this trio is the care in selecting music. They do ensemble and solos, all landing. The girl is graceful and aids in making this a class offering.

Pit band goes for a baby theme overture this week in which the drummer and trumpet players get several laughs with baby bonnet and milk bottle props. Business 'way off. Picture, "Cracked Nuts" (Radio).

Fannie Hurst Falls

Looks like Fannie Hurst has fallen for films. She's going to write an original for Radio Pictures.

In studio parlance that means if Fannie can write an orig and it gets over on the screen, RP will do the rest for Fannie on the films. Her first screen orig is intended as a special talker by Radio. That special makes it harder if it gets over, when it's softer, if you can recall "Cimarron."

ALHAMBRA, LONDON

London, April 13.

After an uninterrupted run of 15 years as a vaudeville house, the Alhambra became a cinema 15 months ago. The reasons for this step were the difficulty in getting acts at a reasonable price, due to the competition from the Palladium, and the suggestion made by British International Pictures to lease the house at $5,000 per week, for one year, with an option for a further four years.

When B. I. P. decided not to exercise the option Oswald Stoll thought he could continue the film policy on his own, but soon found difficulty in securing exclusive films and after three months decided to revert to variety. This duly materialized April 6.

Opening bill comprises 10 acts in the following order: George Balanchine Girls, Cal and Mona Kay, the Perezoffs, the Mid-Air Girls (a cheap copy of Gertrude Hoffman Girls), Coram, The Pierrotys, Raymond Wilbert, Fernando Linder, Carr Brothers and Betty, Ralfini and Band. All the acts, with the exception of Linder, are standards here. Linder, headlining, is Spanish and a mimic. He apologizes for his bad English and should also apologize for his mimicry. As a headliner a keen disappointment and, at best, not more than a No. 2 act.

With Balanchine Girls appearing three times in dances, the Mid-Air Girls and Cal and Mona also stepping, the bill became overburdened with hoofing. The program also lacked a real big name as well as really big laughs. Three blackouts, with authorship credited to Lauri Wylie, as funny as that w. k. crutch.

Stoll's introduction of the Schwab system of stage lighting is a novelty here. It should prove an attraction to the house. The color scheme in the auditorium is not very soothing, especially the lighting, which does not harmonize with the house.

New policy is twice daily, instead of three times, as formerly, with the show lasting nearly three hours.

Stoll seems determined to try and regain for the Alhambra its former vaudeville popularity. His mode of presentation is certainly more modern. But he will once again encounter the difficulty in getting new faces, which is, after all, what vaudeville in England mostly needs.

It is said the cost of renovating the house both back and front, including new lighting equipment, is around $125,000. It did not look it.

If the Palladium wishes to maintain its vaudeville supremacy, its programs of the future will have to be of a higher standard than they have been recently, for in the Alhambra it has opposition.

86TH ST.

Spring weather has begun to affect week-end matinees. Saturday mat here was off. When what consisted of the audience drifted out after the first stage show, barely any remained for the second run of the feature. Four acts, running to a little over an hour. Two of them, Don Azpiazu's Orchestra and Roscoe Ails, latter assisted by Thelma White. Preceding turns showed up nicely, making it a good all around bill.

Azpiazu's outfit went like wildfire. They couldn't get enough of Azpiazu's Cuban tunes here.

Ails and Thelma White also panicked them. Did 17 minutes, including encores, and audience wanted more. Comedy between this couple is hoke and surefire. Included are dances by Miss White and Ails, former doing what was announced as her number from Carroll's "Vanities" in an abbreviated one-piece, featuring hip weaving.

Eddie Garr, impersonations, in the deuce. Garr is a clever imitator and puts over all his impersonations in fine style. Includes imitatashes of Ted Lewis, Chevalier, Jimmy Durante and a few other well knowns. Received a nice hand.

Song and dance flash, Edyth Karen and Her Boy Friends (New Acts), pleased in fair fashion in the opening spot.

Radio's "Cracked Nuts," Wheeler and Woolsey, feature.

JEFFERSON

Eight acts first half. Opener and closer brought the most applause, both of the dumb class.

The show never got started. Although only running an hour and a half, it seemed like twice that. Weakness of the comedy was the reason. Comedy acts held the cream spots and did not deliver.

Willie Solar, next to closing and headlined. Crane and Earle (New Acts), singer and comedy dancer, had a hard time. Ted and Al Waldman in blackface fooled around before getting down to the meat, which is the mouthorgan bits. These boys could do a sure-fire five-minute act by framing it only around the mouthorgans. The talk between and during numbers punchless and that which did land did on its double entendre.

Charles and Lillian Gerard with a piano sang pop songs in harmony interspersed with two piano solos by Charles, who has but one arm. The femme half announced they had come from radio station WTIC recently. They may fit in better on the air.

Captain Willie Mauss, the man who taught the great Von Richthofen how to fly, was one of the two outstanding acts as far as applause is concerned. Mauss did his bicycle act within a big wheel for a four-minute thrill to hefty hands. No one knows why he is billed Captain, as nothing is said out in front about his famous war record, or that Eddie Rickenbacher, the great American war ace, brought him down in air fight.

The Three Rixfords who opened received the other end of the applause honors with some peachy hand-to-hand tricks in which the femme member showed surprising strength. She held the two men with ease. A fast act presented in crisp style with no stalling.

Manny Besser and unbilled company (New Acts) tried to punch their offering over but have nothing much to punch with. "Russian Revels" has 13 people. Men and women musicians play the three-cornered mandolins and other instruments for dancers; was a fairly passable turn. One girl paints her body with gold and does a dance, while another taps. One by one the men in short red boots rush down stage and do the familiar Russian steps. They tried to stampede the audience into a show stop by a fast noisy finish but 14th street wouldn't be gold-bricked.

Picture, "Cracked Nuts" (Radio). Trade fair.

8-Act Shows

(Continued from page 37)

vorably compared with the four intact unit turns. That was an over-zealousness that found its way to the waste basket in New York.

In other instances the four added acts, booked locally and outside New York, without the local bookers fully aware of the intact acts' material, have been found to often duplicate that material on the same stage. This left the four added acts doing about the same as the four intact turns, with the audience to choose between them, without the audience knowing that quite likely the added acts booked locally had copped most of their material. Latter might also tell why the locals could secure four added acts at a $700 limit for all for a week.

Quality and Quantity

In an eight-act vaude show booked out of New York at an upset salary cost of $3,800 or less weekly, the chances are the octet of turns could be so framed that the composite as in the olden days of vaude would provide for a variety stage attraction, plus the fast running time.

Many vaudevillians on the reverse say that four talented acts may furnish enough entertainment within 60 minutes to satisfy the stage portion of a combination performance. They set up against this the recent flood of double feature bills in the picture houses. One film fear already expressed is that a double feature bill gives too much featuring in three hours, leaving its audience with the idea of a very long, if not a poor show.

Still to be decided in the RKO offices it is said is the matter of four or three performances daily in the RKO vaude houses. With eight acts to a show and not over 60 minutes also allowed to the increased bills, some actors say the reduction of their stage time for each performance may do much toward alleviating the stress of four and five-time daily appearances.

An act shortly finishing an RKO route, playing many 4-a-day, states it has never been able to save as much money on a vaude trancontinental tour as over the RKO circuit this time. Accepting the four-a-day, as required, the act says it regulated itself accordingly.

Did not chase around after the final night performance, but went to bed, and got up early enough in the morning to get in a little golf before the first show after one o'clock.

F-WC Closes Three

Fox-West Coast closed three theatres last week, one on account of fire. New Fox theatre, Pomona, opens April 24.

Pete Carroll's First

Retired indie exchange owner, Pete Carroll, is re-entering show business by building the first picture house in Palm Springs, Calif.

Robert Armstrong replaced Elliott Nugent in "The Whole Town's Talking," at Nugent going to FN for "Five Star Final."

Variety Bills

NEXT WEEK (APRIL 25)
THIS WEEK (APRIL 18)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (25)
Buster West
Kitty Doner
Friedland's Rev
H Busse Bd
(Others to fill)
(18)
Earl Jack & Betty
Dodge Twins
Zelaya
Peggy H Joyce
Shaw & Lee
Blossom Seeley Co
Sarazan & Farrell
Phil Baker
Donald Tannen
Chester
1st half (25-28)
Dorothy Stone
Earl Lavere
(Two to fill)
2nd half (29-1)
Edler & Reed Bros
Phil Rich
Marion Sunshine
Larry Rich Co
Claudia Coelman
Herb Williams
2nd half (22-24)
Pickfords & O'Day
Crane & Earle
Honey Boys
Sue Russell Co
Ferris & Rae Co
Nee Wong
Hippodrome (25)
Ted & Al Waldman
Rin Tin Tin
Tracey & Vanett
Liazeed Arabs
(Four to fill)
(18)
Aussie-Czeck
Easton & Howell
Joe Howard
Chris Carlton
Lydia Barry
Fortunello C'r'l'no
Maidie & Ray
F & M Britton
Jefferson
1st half (25-28)
Goody, Ora, Smith

EDDIE STANLEY SEZ
IT'S NOT—How Much You Make
IT'S—How Often You Work
P. S.—I'm still working.
Dir.: LEDDY & SMITH

2nd half (22-24)
Zelda Bros
Frank Conville
Carrying On
Burns & Allen
Coliseum
1st half (25-28)
Frank De Voe
Blanche Sweet Co
Hal Sherman
(Two to fill)
2nd half (29-1)
Al Norman
Ingenues
(Three to fill)
2nd half (22-24)
Chevalier Bros
D & Helen Blossom
Lew Hearn Co
Ross & Edwards
Havana Casino Bd
81st St.
1st half (25-28)
Leatrice Joy
Zelaya
Seed & Austin
Dorothy & Y'l'w J's
Walters Walters
2nd half (29-1)
Swan & Lewis
Martha Ray
Ben Blue
Kingdom for Sale
(One to fill)
2nd half (22-24)
Edler & Reed Bros
Don Galvan
Phil Rich
Marion Sunshine
Larry Rich
86th St.
1st half (25-28)
Honey Boys
Ingenues
(Three to fill)
2nd half (29-1)
Jimmy Burchill Co
Frank Devoe
Harry Burns Co
(Two to fill)
2nd half (22-24)
Mascagna 4
Raymond Baird
Jarvis & Harrison
Lillian Roth
Seed & Austin
Frozini
Burt & Lehman
Geo McKay Co
Maidie & Ray
Harry Hirschfield
Muriel Kaye Co
2nd half (29-1)
Paula & Al Bloom
Sue Russell
J Bernard, Jr
Ada Brown
Chas Withers
Bob Murphy
2nd half (22-24)
Mulroy, McN'ce, R'
Lassiter Bros
Nee Wong
Harry Stanley Co
Mae Usher
Kellar Sis & Lynch
Montrose & R'n'lds
Mona Clare Co
Royal
1st half (25-28)
Frankie Shields
Orrens & Monte
Leon Navara
Andre DeVal Co
Harry Burns Co
2nd half (29-1)
Flo Maye Co
Easton & Howell
Nelson & Claxton
Packer & Hall
Waiman's Co
2nd half (22-24)
Munroe Bros
Merrick & Allen
Ashley & Dacey
Leatrice Joy
Jack Flynn Co
BROOKLYN
Albee (25)
Frank Richardson
(Three to fill)
(18)
Rob'son De Witt Co
Ann Suter
Chas Ahern Tr
(One to fill)
Flushing
1st half (25-28)
Margaret Padula
Jack & K Spangler
Herb Williams
(Two to fill)

DIFFERENT
One Word, but
That's What Keeps
JACK POWELL
On Top of the Heap
U. C.: LEDDY & SMITH

58th St.
1st half (25-28)
Crowell & Allen
Deno & Rochelle
Al Norman
(Two to fill)
2nd half (29-1)
Armida Co
Hal Sherman
(Three to fill)
2nd half (22-24)
Bentell & Gould
Milo
Birnes & Kaye
Jack & K Spangler
Buster West
Fordham
1st half (25-28)
B & Elsa Newell
Havana Casino Bd
(Three to fill)
2nd half (29-1)
Margaret Padula
Blanche Sweet Co
Alexandria & Olsen
(Two to fill)
2nd half (22-24)
4 Nelsons
Lottice Howell
Belle Bennett Co
Roscoe Ails & W'te
Babe Egan Co
Franklin
1st half (25-28)
Cortella's H'd Stars
Ada Brown
Val Harris & Healy
H Waiman's C'n'tes
Packer & Hall
Bob Murphy
2nd half (29-1)
Casting Campbells
J Farrell Co
3 Jolly Tars
5 Minstrelettes
2nd half (29-1)
Billy & E Newell
Havana Bd
(Three to fill)
2nd half (22-24)
Gay Gordons
Frank Devoe
Brown & Robertson
A Friedland's Co
Kenmore
1st half (25-28)
Swan & Lewis
Martha Ray
Ben Blue
Kingdom for Sale
2nd half (29-1)
Dorothy & Y'l'w J's
Walter Walters Co
Zelaya
Leatrice Joy
Seed & Austin
2nd half (22-24)
Gloria Leg
Harris Twins
Ward & Van
Foy Foy & Foy
Adelaide Hall
Jack Osterman
Madison
1st half (25-28)
Edler & Reed Bros
Phil Rich
Marion Sunshine
Larry Rich Co
2nd half (29-1)
Dorothy Stone
Earl Lavere
(Three to fill)
2nd half (22-24)
P Emerton D'm'nds
Bobby Folsom
Brown & Robinson
Bert Lahr

AKRON, OHIO
Palace (25)
Kafka, Stan' & Mae
Talent & Merit
Vanessi
Burns & Kissen
(18)
Wilson Kepple & B'
El Cleve
Wm Edmunds Co
Rae Samuels
ALBANY, N. Y.
Keith's
1st half (25-28)
Willie Mauss
2 Blossoms
Jim McDonald
Ann Pritchard Co
2nd half (29-1)
Kitaro Japs
Honey Boys
Sam Hearn
Monica & A Skelly
2nd half (22-24)
Ferry Twins & Te's
Krugle & Robles
R Hughes & Pam
Liazeed Arabs
ATLANTA, GA.
Keith's (25)
Le Paul
Chamberlin & H's
Ilse Marvenga
C Slim Timblin
(18)
Doris Girton
Rita Gould
White & Manning
Britt Wood
BOSTON, MASS.
Keith's (25)
Dance Aristocrats
Ernest Hiatt
Aileen Stanley
Maddox & Clark
Ray Huling Co
(18)
Yellow Jackets
Walter Walters
Rosetta Duncan
Stewart & Lash
Cavaliers
BUFFALO, N. Y.
Hippodrome (25)
Crystal 3
Worthy & T'mpson
Sammy Cohen
Frances White
Leavitt & L'kwood
(18)
Victoria & Lorenz
Morgan & Stone
Casa & Lehn Co
Dr Rockwell
The Meredithe
CEDAR RPDS., IA.
Keith's
1st half (25-28)
Magic Fountain
Whitey & Ed Ford
Joe May & Dotty
2nd half (29-1)
Lane Osb'n & Chico
Harry F Welch
Faber & Wales
2nd half (22-24)
Vardell Bros
Marty May Co
CHICAGO, ILL.
Palace (25)
Roye & Maye
Wm & Joe Mandell
Lillian Dawson
Olsen & Johnson
(18)
3 Rhythm Dancers
Arnaut Bros
H Bergman Co
Billy Glason
Gus Edwards' Co
CINCINNATI, O.
Keith's (25)
Wallace Sis
Boreo
Wm Gaxton Co
Patricola
McLallen & Sarah
(18)
McCormick Sw'n. L'
Wm & Joe Mandell
Sylvia Clark
Henry Santrey Co
CLEVELAND, O.
Palace (25)
3 Rhythm Dancers
Billy Glason
Gus Edwards' Co
Gene & Glean
(18)
McDonald 3
Dick Henderson
Lita Grey Chaplin
Art Henry Co
Will Osborne Orch
105th St. (25)
8 Ft of Rhythm
Furman, S'k'y & L'
Pepito
Puck & White
(18)
Kafka, Stan' & Mae
Talent & Merit
Vanessi
Burns & Allen
DALLAS, TEXAS
Keith's (25)
C Blossom & June
Bobby May
Yorke & King
(One to fill)
(18)
Large & Morgner
Victor Oliver
Joe Besser Co
Ross Wyse Co
DAVENPORT, IA.
Orpheum
1st half (25-28)
Vardell Bros
Marty May Co
2nd half (29-1)
Magic Fountain
Whitey & Ed Ford
Joe May & Dotty
2nd half (22-24)
Lois Torres Co
Henry J Kelly
York & Marks
DES MOINES, IA.
Orpheum
1st half (25-28)
Lane Osb'n & Chico
Harry F'ster Welch
Faber & Wales
2nd half (29-1)
3 Rhythm Girls
Frances & Wally
Bomby Gang
2nd half (22-24)
Magic Fountain
Whitey & Ed Ford
Joe May & Dotty
FT. WAYNE, IA.
Palace (25)
George Libby Co
O'Brien & Hewett
Joe Marks Co
Helen Carlson
FT. WORTH, TEX.
Keith's (25)
Falls Reading & B'
Mars'l Montgomery
Wilton Sis
Johnny Burke
(18)
C Blossom & June
Bobby May
Yorke & King
HOUSTON, TEXAS
Keith's (25)
The Agemos
Irving Edwards
20th Century Rev
(18)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
IND'APOLIS, IND.
Lyric (25)
Everett's Monks
Milton Byron Co
5 Hot Shots
Brooks & Rush
Girls from T'neland
(18)
J & B Cavanaugh
Jean & Lou
Fulton & Parker
Geo Libby Co
Zelda Santley
Joe Marks Co
KANSAS CY., MO.
Keith's (25)
5 Jewels
Roxy LaRocca
Ann Seymour
Diamond Boys
(18)
Kikutas Japs
Millard & Marlin
Joe Browning
Gallo-Tisen
Healy-Cross
LINCOLN, NEB.
Stuart (25)
Yorke & Marks
Forum Boys
(18)
York & Johnson
Bob Robison
LOS ANG'L'S, CAL.
Keith's (25)
Audrey Wycoff
Galli Rini & Sis
Billy Kelly Co
3 Swifts
(18)
Bert Nagle
Devito & Denny
Joseph Regan
4 Ortons
Inez & DeWyn
LaFrance & Garn't
Cal Norris
Donna Arthur & E'
LOUISVILLE, KY.
Rialto (25)
Saul Freed 4
Dick Henderson
Radio Texans
Lita Gray Chaplin
Art Henry Co
Geraldine & Joe
(18)
Everett's Monks
O'Brien & Hewett
Hal Jerome
(18)
Le Paul
Chamberlain & H's
Ilse Marvenga
Chas Slim Timblin
OAKLAND, CAL.
Orpheum (25)
Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell
A Robbins
(Three to fill)
(18)
Audrey Wycoff
Galli Rni
Billy Kelly Co
3 Swifts
Solomon's Seals
Billy Black
Tolman & Davis
Redmong & Wells
OKLA. CY., OKLA.
Liberty (25)
Brad' C's'm, VanA'
Ashley Paige
(18)
James Evans Co
Donovan Girls & B'
Weaver Bros & E'y
Home Folks
SIOUX CITY, IA.
Keith's
1st half (25-28)
3 Rhythm Girls
Frances & Wally
Bomby Gang
SO. BEND, IND.
Palace
1st half (25-28)
Tommy Evans Co
Melino & Davis
Joe Herbert's Rev
2nd half (29-1)
Geo Libby Co
O'Brien & Hewett
Joe Marks Co
Helen Carlson
2nd half (22-24)
Samaroff & Sonia
Campbell & Lloyd
Our Gang Kids

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
This Week: Joe Byron Totten; Pilcer & Douglas

Clifford & Marion
Melody Parade
(18)
Falls, Reading & B'
Marsh' Montgomery
Wilton Sis
Johnny Burke
OMAHA, NEB.
Orpheum (25)
Gilbert Bros
Jean Boydell
Harris & Van
Art Frank Co
(18)
5 Jewe's
Roxy La Rocca
Ann Seymour
Diamond Boys
PATERSON, N. J.
Keith's
1st half (25-28)
Paula & Al Blum
Don Galvin
Ross & Bennett
H J Conley Co
Pat Rooney & Son
2nd half (29-1)
Parks & Morton
D Payton Bd
Morris & Campbell
(Two to fill)
2nd half (22-24)
Goode, Ora & Sm'h
Callahan & Cook
Delmar's Revels
PORTLAND, ORE.
Orpheum (25)
Homer Romaine
Major Sharp & M'
Mills & Bobby
Dave Apollon
(Three to fill)
(18)
The Tanzolas
Foster Fagan & C'x
Edgar Bergen
Ken Murray Co
Marl'O'Sweeney
Jelly Bean Johnson
Bert & H Skatelle
Holly'd Boulevard's
ROCHESTER, N. Y.
Keith's (25)
Chaney & Fox
Pall Mall
Eddie Stanley
Youngsters of Y't'y
(18)
8 Ft of Rhythm
Furman, S'k'y & L'
Dorothy Bush Bd
Fields & Georgie
ST. LOUIS, MO.
Keith's (25)
Kikutas Japs
Millard & Marlin
Joe Browning
Gallo-Tisen
Healy-Cross
(18)
Olympia P Win's
Murray-Allan
Roy & May
Al K Hall
ST. PAUL, MINN.
Orpheum (25)
Betty Jane Cooper
Lathrop Bros
Medley & Duprey
Cardini
Chas Foy Co
(18)
Gaudsmith Bros
Venita Gould
Bobby Pinkus Co
Jack Sidney Co
SYRACUSE, N. Y.
Keith's (25)
Zelda Bros
Frank Conville
Carrying On
Burns & Allen
(Two to fill)
(18)
Chaney & Fox
Paul Mall
Eddie Stanley
Youngsters of Y't'y
TACOMA, WASH.
Keith's (25)
James Evans Co
Donovan Gir's
Weaver Bros & E'y
(Three to fill)
(18)
Homer Romaine
Major Sharp & M'
Mills & Bobby
Dave Apollon
Snell & Vernon
Marve Jensen
Hugh Johnston
The Rangers
TOLEDO, OHIO
Keith's (25)
Wilson Kepple & B'
El Cleve
Wm Edmunds
Rae Samuels
Lloyd Nevada Co

Joe WESTON and LYONS Collette
INTERNATIONAL HEADLINERS
HEADLINING FOR FANCHON & MARCO IN A NEW ACT
Week April 25, Academy and Audubon, New York—Dir.: LYONS & LYONS

DePace
Ryan & Noblette
Carl Shaw Co
Roy Sedley Co
MADISON, WIS.
Orpheum
1st half (25-28)
Samaroff & Sonia
Fields & Georgie
Our Gang Kids
2nd half (29-1)
Tommy Evans Co
Melino & Davis
Joe Herbert's Rev
2nd half (22-24)
Phyllis Rae 8
Gracie Barrie
Stone & Lee
MEMPHIS, TENN.
Orpheum (25)
3 Shades Brown
Jack Usher Co
Mary Haynes
Colleano Fam
(18)
Franklyn D'Amore
Flo Lewis
F X Bushman Jr
Stanley Twins
MILWAUK'E, WIS.
Riverside (25)
Robbins 3
Nash & Fately
Sylvia Clark
N Lockford Co
(Others to fill)
(18)
Lucas & Lillian
Paula & Polly
Joe Christy Co
Frisch Rector & T'
Marian Wilkins
Giersdorf Sis
Walter Dare Wahl
Trixie Friganza
MIN'POLIS, MINN.
Keith's (25)
M Wilkins Co
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
(18)
Betty Jane Cooper
Lathrop Bros
Medley & Duprey
Cardini
Chas Foy Co
NASHVIL' TENN.
Princess (25)
Franklyn D'Amore
F X Bushman Jr
Flo Lewis
Stanley Twins
(18)
Fields & Bell
Radio Texans
Emil Boreo
Girls from T'neland
NEWARK, N. J.
Keith's (25)
Earl Jack & Betty
Birnes & Kaye
Lillian Roth
Milton Berle Co
(18)
Daro & Costa Rev
Reynolds & White
Ada Brown
Billy & E Newell
P Rooney & Pat Jr
N. ORLEANS, LA.
Keith's (25)
Wilfred Du Bois
Lubin Larry & A'
Impromptu Rev
Pepito
Puck & White
ROCKFORD, ILL.
Palace
1st half (25-28)
Phyllis Rae 8
Gracie Barry
Stone & Lee
2nd half (29-1)
Samaroff & Sonia
Fields & Georgie
Our Gang Kids
2nd half (22-24)
Lane Osb'n & Chico
Harry F'ster Welch
Faber & Wales
S'LT LAKE, UTAH
Orpheum (25)
Nellie Arnaut
F & Jean Hubert
Tom & R Romaine
Georgie Price
(18)
Gilbert Bros
Jean Boydell
Harris & Van
Art Frank Co
SAN ANTON', TEX.
Keith's (25)
Large & Morgner
Victor Oliver
Joe Besser Co
Ross Wyse Co
(18)
The Agemos
Irving Edwards
20th Century Rev
SAN FR'SCO, CAL.
Golden Gate (25)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Barry & Whitledge
(18)
Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell
Frank Evans
Lucas & Lillian
Dorothy Bush Bd
(18)
Robbins 3
Nash & Fately
Olsen & Johnson
Dale & Myers
Bee Sarche
H' Bernice & Sad'le
Dauntless
TORONTO, CAN.
Hippodrome (25)
Victoria & Lorenz
Morgan & Stone
Casa & Lehn Co
Dr Rockwell
The Meredithe
(18)
Southern Gaieties
Kirby & Duval
Signor Friscoe Bd
Violet Carlson
Serge Flash
TRENTON, N. J.
Keith's (25)
Casting Stars
Bernard & Henry
A & Morton Havel
Raynor Lehr Co
(18)
Tinova Baikoff Co
Eddie White
Blanche Sweet Co
Ross & Bennett
TROY, N. Y.
Keith's
1st half (25-28)
Perry Twins & T'r's
Al Abbott
Danny Duncan Co
2nd half (29-1)
Willie Mauss
2 Blossoms
Jim McDonald
Ann Pritchard Co
Cab Calloway Orch
Ada Ward
Alma Smith
John Mason
Rutley Dandridge
(17)
'Wing'g W'y Home'
Webb & Douglas
Sylvia Froos
Conrad's Pigeons
3 Allison Sis
BUFFALO, N. Y.
Buffalo (18)
"Porcelain & Jade"
Benny Ross
Valentine Vox
Emily Walters
Douglas Stanbury
Maureen & Sonny
Larry Adler
Dorothy South
Bourman Co
"Dishonored"
Hippodrome (18)
Dr Rockwell
Casa & Lehn
The Adams
Victoria & Lorenz
Morgan & Stone
'Men Call It Love'
Shea's (24)
"Westward Ho"
"Mrs. Riley's Son"
Queen Queen & Q'n
Calif Rangers
Carlton Emmy
Lucille Peterson
Markert Co
(17)
"Porcelain & Jade"
Valentine Box
Viline Walters
Douglas Stanbury
Larry Adler
Maureen & Sonny
Dorothy South
Bourman Co
CLEVELAND, O.
State (18)
"Bits of Wit"
Jack Benny
Evelyn Wilson
A Duval
Billy Rolls
Dancing Dolls
Marie Marsh
"Mr Lemon of O"
DALLAS, TEX.
Texas (24)
"Miniatures"
(17)
"What a Knight"
Hurst & Vogt
Les Ghezzis

SIDNEY PAGE
See You
Next Week
Personal Dir. O. L. OZ

A Robbins
SCH'N'CT'Y, N. Y.
Keith's
1st half (25-28)
George Herman
Morton & Parks
Armida & Company
Pop Cameron Co
2nd half (29-1)
Perry Twins & T'r's
Al Abbott
D Duncan Co
(One to fill)
2nd half (22-24)
Kittaro Japs
Packer & Hall
Raynor Lehr Co
Jerry & Co
SEATTLE, WASH.
New Orpheum (25)
Paul Kirkland
Jean & H Kennedy
Joe Termini
White & Morton
2 Zoros
3 Joys
McCormick & W'l
3 Phantoms
2nd half (22-24)
George Herman
Morton & Parks
Armida Co
4 Camerons
UNION CITY, N. J.
Keith's (25)
Rimacs (full week)
2nd half (22-24)
Ted & Al Waldman
Jack Conway Co
Geo McKay Co
VANCOUVER, B.C.
Keith's (25)
Pasquali Bros
Fox-Curtis
Small Bros & H's
Evans & Mayer
(18)
Paul Kirkland
Jean & H Kennedy
Joe Termini
White & Morton
WINNIPEG, CAN.
Capitol (25)
Gaudsmith Bros
Venita Gould
Bobbie Pinkus

Picture Theatres

NEW YORK CITY
Capitol (17)
"Riviera Revels"
Mitchel & Durant
Dolores Eddy & D
Louis Barrison
Silvia Nelson
Hale Ens
'Str'ng'rs M'y Kiss'
Paramount (24)
Buddy Rogers"
(17)
Wing'g W'y Home'
Webb & Douglas
Sylvia Froos
Conrad's Pigeons
3 Allison Sis
Mary Reid Ens
Roxy (17)
"The Fish Bowl"
Renoff & Renova
Irene McBride
Helen Sassier
Hilda Eckner
Claudia Latovia
Anne Tyson
Patricia Bowman
"Quick Millions"
CHICAGO, ILL.
Chicago (24)
"Illustrations"
Frank Gaby Co
Llora Hoffman
Stanley Bros
Foster Tr
(17)
"3 of a Kind"
Max Co
Hal Neiman
Fred Sylvester Co
Grace Bowman
Geo Prize Co
Evans Ens
Oriental (24)
'Stop Look & L"
Al Kvale Bd
Fred Keating
Joseph Griffin
Johnny Briant
Lambert Ballet
"Ladies' Man"
Paradise (24)
"Frolics"
Mark Fisher Bd
Uncle Bob
Hap Hazard
Broadus Erle
Grauman Hess & V
Lambert Ballet
'Honor Among L'
Tivoli (24)
'So This Is Spring'
F Masters Bd
J & J McKenna
Ned Miller
3 Blue Blazers
Ned Wayburn Co
"Honor Among L"
Uptown (24)
"Rev Russ"
Benny Meroff Bd
Gregory Ratoff
Stetson
L & F Berkoff
"Honor Among L"
BOSTON, MASS.
Metropolitan (25)
'Dream Garden' U
Rome & Dunn
Jones & Hull
Ray Ellis & LaRue
Sanford Ens
(17)
"Parlor Sports"
BROOKLYN, N. Y.
Paramount (24)
'Hot From Harlem'
Bill Robinson
4 Queens
Mae Joyce
Gamberelli Co
DENVER, COLO.
Denver (24)
Duke Ellington Or
(17)
"Antique Shop"
Syd Marion
On Wah Tr
Geo Andre Co
Marie Du Val
Jack Arthur's Co
DETROIT, MICH.
Fisher (18)
'F'tlight Fantasies'
Bob Nolan
"The Prodigal"
Fox (18)
"African" I
"Doctors' Wives"
Mastbaum (24)
"Cupid's Carnival"
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Foster Co
(17)
'Imagine My Emb'
D & J O'Gorman
Alfred Latell
Stanley Bros
HOUSTON, TEX.
Metropolitan (24)
"On With Dance"
Ted Leary
Gus & Will
Erner & Fisher
Auriole Craven
Seens Maklisova
Bines Tr
(17)
"Old Man Rhythm"
Block & Sully
White & Stanley
Gould Tr
IND'POLIS, IND.
Indiana (24)
'Imagine My Emb'
D & J O'Gorman
Stanley Bros
Alfred Latell
(17)
"Vagabond Trails"
Kurznettsoff Tr
Christy & Nelson
Miachua
Roy Really & Ray
Gypsy Singers
J'RS'Y CTY, N. J.
Stanley (24)
'Wing'g W'y Home'
Webb & Douglas
Sylvia Froos
Conrad's Pigeons
3 Allison Sis
Mar Read Co
(17)
'Carnival of Youth'
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Dub Taylor
Foster Co
MIN'POLIS, MINN.
Minnesota (24)
"3 of a Kind"
Hal Neiman
Max Co
Fred Sylvester Co
Grace Bowman
George Prize Co
Foster Co
(17)
'Romantic Knights'
Ray Bolger
Roy Cropper
Olga Steck
Student Ens
NEWARK, N. J.
Branford (24)
'Carnival of Youth'
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Dub Taylor
Foster Co
(17)
"Horace Heidt Co"
NEW HAVEN, CT.
Paramount (24)
'Paradise Isle' U
Buck & Bubbles
Robin & Hood
Haines 2
Evans & Bines Co
(17)
"Dream Garden"
Rome & Dunn
Jones & Hull
Ray Ellis & La Rue
Sanford Ens
N. ORLEANS, LA.
Saenger (24)
'Old Man Rhythm'
Block & Sully
White & Stanley
Gould Tr
(17)
"Rookies"
Dane & Arthur
Harris & Elmo
Zella Sorecll & Val
Lambert's Co
PHILADELPHIA
Earle (18)
"Down Came McG"
Teddy Joyce
Willie West & McG
Wilton Crawley
Sugar Marcelle
Phil Arnold
Abbott Ens
"The Hot Heiress"
Mastbaum (24)
"Horace Heidt Co"
(17)
Down Came McG"
PITTSBURGH, PA.
Enright (18)
Brian McDonald
Rin-Tin-Tin
Annie Judy & Zeke
Bob & Bobbie
'Behind Office D'rs'
Penn (18)
Ted Lewis Co
"Tailor Made Man"
Stanley (24)
'Porcelain in Jade'
Valentine Box
Valine Walters
Douglas Stanbury
Larry Adler
Maureen South
Dorothy South
Bourman Co
(17)
"Cupid's Carnival"
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Foster Co
PROVID'NCE, R. I.
Fay's (18)
14 H'ly'd Revelers'
Jack Kneeland Co
La Bella Pola
Kiki
Jungle Bd
4 La Pearls
Schreck & Loraine
'Chan Carries On'
S. ANT'NIO, TEX.
Texas (24)
"What a Night"
Hurst & Vogt
Les Ghezzis
4 Queens
Mae Joyce
Gamberelli Co
(17)
'On With Dance'
Ted Leary
Gus & Will
Erner & Fisher
Auriole Craven
Seena Maklisova
ST. LOUIS, MO.
Ambassador (24)
"Vagabond Trails"
Kurzentsoff Tr
Christy Nelson
Miachua
Roy Really & Ray
Gypsy Singers
(17)
"Illustrations"
Frank Gaby Co
Llora Hoffman
Stanley Bros
Foster Tr
TORONTO, CAN.
Imperial (24)
"Oh Lester"
Teddy Joyce
Lester Allen
Wayburn's Co
Pat Lane
3 Cressos
Mayo & Marie
Ginger Kennedy
Floria Vestoff
(17)
"Westward Ho"
Mrs Riley's Son"
Geo Riley
Queen Queen & Q'n
Calif Rangers
Carlton Emmy
Lucille Peterson
Markert Co

Jack Sidney Co
The Detoregos
Sidney Page
Aunt Jemima
Michon Bros
YONKERS, N. Y.
Keith's
1st half (25-28)
Jessie & Dade
Sullivan & Higgins
Ward & Van
Flo Mayo
2nd half (29-1)
Jim Storey Rev
Don Galvin
Harris & Healey
H Stanley Co
Pat Rooney Co
2nd half (22-24)
Caligary Bros
Burt & Lehman
Claudia Coleman
Russian Revels
Nona Mae McKin'y
YOUNGSTOWN, O.
Keith's (25)
Lamont 4
Senna & Dean
Wilton & Weber
Count Bernivici
(18)
Crystal 3
Worthy & T'mpson
Sammy Cohen
Frances White
Leavitt & L'kwood

Loew

NEW YORK CITY
Boulevard
1st half (25-28)
Bernard & Henri
Packard & Dodge
Bert Gordon Co
4 Bards
(One to fill)
2d half (29-1)
Maxine & Bobby
Johnny Barry Co
Joyner & Foster
Eliz Morgan Co
(One to fill)
BALTIMORE, MD.
Loew's (25)
Al Wohlman
Felovis
Fred Sanborn
J & M Jennings
Warren Harriman
Cecilia Blair
Hite Kenny & C
BAY RIDGE, L. I.
Loew's
1st half (25-28)
Lohse & Sterling
Peggy English Co

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Capitol (25)
Kate Smith
Benny Davis Co
Gambarelli
National
1st half (25-28)
Arthur Ward Co
Miller & Keller
Brice & Duffy
Dave Harris & F
Dave Harris Co
2d half (29-1)
A & G Falls
Packard & Dodge
S'nshine Sammy Co
(Two to fill)
Orpheum
1st half (25-28)
Leach LaQuinlan 3
Carita Co
Harry Rose
Buster Shaver Co
(One to fill)
2d half (29-1)
J & M Mason
Edith Bow Co
Bobby Randall Co
Living Jewels
(One to fill)
Paradise (25)
Mitchell & Durant
Dolores Eddy & D
Lopis Barrison
Sylvia Nelson
State (25)
Paul Nolan Co
Texas Guinan Co
(Two to fill)
BROOKLYN, N. Y.
Gates Ave.
1st half (25-28)
Emily Romaine
John Barry Co
Stan Kavanaugh
Mamie Smith Co
(One to fill)
2d half (29-1)
Lohse & Sterling
Harry Rose
Robinson DeW Co
(Two to fill)
46th St.
1st half (25-28)
Bud Carlell
Jack Merlin
Eliz Morgan Co
(Two to fill)
Abe Reynolds Co
Ray Stanton Co
S'nshine Sammy Co
2d half (29-1)
Leach LaQuinlan 3
Miller & Keller
Dave Harris & F
Dave Harris Co
(One to fill)
BOSTON, MASS.
Loew's (25)
Leonard & J'nette
Helen Justa & C
Joe Young Co
Freda & Palace
Braille & Pallo Rv
BUFFALO, N. Y.
Loew's (25)
Jack Benny
Marie Marsh
Evelyn Wilson
Billy Rolls
Ade Du Val Co
CLEVELAND, O.
Granada (25)
Ted Claire
Jack Powell
Aileen Clark
2 White Flashes
Skating Bear
Martha Claire
COLUMBUS, O.
Loew's (25)
Ted Lewis Orch
J'RS'Y CITY, N. J.
Loew's (25)
M'nh'tt'n Serenade
3 Gobs
Borah Minnevich
MONTREAL, CAN.
Loew's (25)
France & La Pell
Fein & Tennyson
Lee Lee Lee & Lee
Burke & Durkin
Gus Edwards Co
NEWARK, N. J.
Loew's (25)
Meyers Lubow & R
Cook Sis
Senator Murphy
Wally Sharples Co
P'LS'D'S P'K, N.J.
Loew's (25)
Peters & Le Buff

3 in 1
LOEW PICTURE
House Unit
TWO WHITE FLASHES
JACK POWELL
SKATING BEAR
Dir.: LEDDY & SMITH

2d half (29-1)
Cole Bros
Ludwig Salz
Cliff Crain Co
(Two to fill)
Metropolitan (25)
J & J Walton
Goss & Barrows
Cookie Bowers
Nat C Haines Co
Jos Pope Jones Co
Barto & Mann
(Two to fill)
Pitkin
1st half (25-28)
Berk Floyd & Saun
Edison & Louise
Ludwig Satz
Any Fam
Bert Walton Co
2d half (29-1)
Moran & Wiser
Carita Co
Jack Pearl
LaManno's P'ris'ns
(One to fill)
Valencia (25)
Kay Hamlin & Kay
Sol Gould Co
Blackstone
ASTORIA, L. I.
Triboro
1st half (25-28)
Moran & Wiser
Frances Arms Co
Jack Pearl
Living Jewels
(One to fill)
2d half (29-1)
Buster Shaver Rev
Edison & Louise
Francis Renault
Any Fam
Bert Walton Co
Ella Fonta Co
Chas Deighan
Donals Sis
PITTSBURGH, PA.
Loew's (25)
Castleton Mack & O
Cecil Graham
4 Kemmys
ROCH'STER, N. Y.
Loew's (25)
Howard & Laurie
Bob Hall
King King & King
SYRACUSE, N. Y.
Loew's (25)
Jim Toney
Thelma Temple
Honey Fam
Peg Bates
Rosemary Dering
Olive Sibley
W'SHINGT'N, D. C.
Palace (25)
Chester Fredericks
Dezso Retter
6 Galenos
Nina Olivette
YONKERS, N. Y.
Loew's
1st half (25-28)
Ben Ford Co
Billy Beard
Joe Phillips Co
Young China
(One to fill)
2d half (29-1)
Emily & Romaine
Frances Arms Co
Stan Kavanaugh
Vernon Rathburn
(One to fill)

(Continued on page 71)

Drama Actresses Without Joys or Pleasures—Just Plugging Along

By COURTNEY ALLISON

Most women go through their lives envying actresses; believing that they are the most alluring of feminine figures; that they are overrun with eligible admirers and flooded with orchids. A dramatic actress' career or any stage woman trying for something is different. Her study is usually concentrated and serious, quite humdrum in most cases, without time for frivolities. She may have gone in stock for a few seasons, working hard in small towns amongst other mediocre performers, traveling from one uninteresting place to another with people who are far from exciting and with merely the chance of a future career to keep her happy or contented.

During this time she must be willing to give up almost everything young girls crave. If she ever does get some place, her whole life has become wrapped up in the theatre. Confinement to the theatre and the necessary care of her health prevent her making many social or even desirable contacts. Unless a big star, to be dragged out and lionized, she doesn't meet many people or know them on a personal basis at all. In fact the drama actress meets far fewer men than the average attractive girl and generally leads a far more quiet and unexciting life.

Men

And an actress can't find the men she wants to meet in the theatre as most actresses don't want to marry actors. Most are very positive about that. Handicapped as they are by the theatre environment, it is amazing to discover how unattended by men are many of the most charming of theatrical women. And men they do spend their time with are usually no different than they would have met if never in the theatre.

These actresses are proverbial for making unsatisfactory marriages. Sometimes propinquity leads them to marry actors. Even if they don't, marriage to a non-professional has many disadvantages.

Any woman not familiar with the conditions that surround actresses would be astounded to hear a leading lady say "Well I suppose a woman's most sensible ambition would be to make a good marriage, but the theatre is no place in which to seek that ambition."

$100,000 Thrill—20 Yrs.

Pittsburgh, April 21.

Robert Taylor pleaded guilty in Criminal Court here to setting fire to the Greater Pittsburgh, excursion-dance boat, formerly known as the Homer Smith. He was sentenced from 20 to 40 years under the habitual criminal act.

When Judge Moore asked why he fired the boat at an estimated loss of $100,000, Taylor replied:

"Just for a thrill."

It was brought out in court that Taylor recently served a sentence for firing a railroad car.

Films' Baseball League

Baseball teams of the picture producers' league are beginning to start training.

There will be four prizes. Two for the teams winning first and second prize, and two for the best pitcher and batter.

League includes Paramount, RKO, Fox, Warner Brothers, Universal, Columbia, RKO-Pathe and Erpi.

NO FLEAS HERE

"Kennel of Pups," New Actors' Group, Happy As Bugs in a Rug

Fraternal Kennel of Pups, Lodge No. 1, a new theatrical organization in New York with headquarters at the NVA club, tossed a dinner, show and dance, Sunday night (19) at the club house. Clown speeches were the order.

Pups are striving for national recognition with chapters in each key city. Ole Olsen and Eddie Alexandria are promoters of the club with actors and agents members.

A social order with no axe to grind, they say.

Unlike Her Father

Walter Winchell has a four-year-old daughter who is known as Walda. She's pretty well known in Florida, too, being, in fact, Miami's mascot.

The other day Walda was running through the lobby of her hotel when a woman stopped her saying, "Aren't you Walter Winchell's little girl?"

And to which Walda replied: "Dood Dod, do I have to hear that again?"

WIDOW'S $20,000 GONE; RENE SILZ IS ACCUSED

Mrs. Anna Frick, wealthy widow, of 1973 Morris ave., Bronx, and formerly the owner of a rooming house at 46 West 72nd street is expected to narrate how she was gypped of $20,000 by Rene Silz, 42, interior decorator who was arrested at the Fifth Avenue Hotel by detectives Tom Gorman and Vincent O'Donnell of West 68th street station.

Silz is stated to have posed as a kin of the Silz, poulterers. The sleuths stated that he is not a kin of that family. He met Mrs. Frick at her rooming house when he sought a room.

He told her, she averred, he had a gigantic contract from the Warner Brothers to tour Paris and Germany to obtain antiques for film settings. He told her, she declared, the contract was for $400,000.

Silz learned that Mrs. Frick had just dropped $27,000 in a stock investment that she was urged to buy, she said, by Dr. Louis Ewald, brother of the former Magistrate, George Ewald. Dr. Ewald had operated upon her, she stated.

Mrs. Frick was still recuperating. Silz had her employ a nurse and arrangements were made for them to journey to Europe to get in on the $400,000 contract.

"What a picture Silz painted for me. I would recover my lost money and everything would right itself. I gave him sole power of attorney in my financial deals," she told Assistant District Attorney Harold Frankel.

Disappeared

"We arrived in Nice. Silz came over on the next steamer. I was accompanied by a nurse. Silz took me to large show rooms and industrial plants and even went so

(Continued on page 48)

Mannequin Trainer Held On Sisters' Complaint

On the theory that she obtained employment for models and mannequins, Magistrate August Dreyer in West Side Court held G. Zeth Brooks, principal and head of the Fifth Avenue Mannequin Studios, 30 West 51st street for trial in Special Sessions. Miss Brooks obtained the necessary bail.

Miss Brooks berated those responsible for her arrest and told reporters it came through the machinations of several whose names she intends to supply to the District Attorney's office.

Catherine E. Cummings, 18, and her sister, Mary, 17 of 117 Laurel Avenue, Northport, L. I. are said to have gone to the Better Business Bureau and complained that they had taken a complete course to become mannequins and were unable to get a job, as promised by a former attache of the office.

Miss Brooks denied she ever promised the sisters work; that her brochures plainly state no jobs can be promised. It was admitted that calls came in for girls, mannequins, and if a pupil wanted to go they could. They did a few times. Court held that was enough to warrant holding for conducting an employment agency without a license.

William F. Gill of the License Department appeared with the girls.

"Refined fashion models promptly furnished through duly authorized agencies to movie casting offices and others," reads the brochure issued by Miss Brooks.

WINCHELL YESSING

Said It Half Awak , but Will Take Film Test

If Walter Winchell winds up in the talkers, it will be because the William Morris office thought Howard Hughes might like him as the Whitey in "Queer People." Hughes has been testing for leads in the east.

The Morris office called the Broadway columnist at four in the afternoon for his okay on the negotiations. The call woke him up, but he yessed out of habit.

It hangs on whether or not the Winchell map can stand the camera.

BANQUET ON AIR OF 11 PEOPLE IN 30 MINS.

Speed at Reichenbach's Unique Testimonial—Grover Whalen Lingered

Lying in a hospital bed, denied visitors for the time being, Harry Reichenbach listened to a radio tribute to him for a half hour Sunday evening. Those who spoke to and entertained him through the mike are friends of newspaper, picture and stage note. It was a unique event, received by Harry with a thrill and great relish.

Reichenbach is publicist, raconteur and after-dinner speaker. Many times at the festive board his alert repartee made a laugh and he was a quick squelcher of interferers.

The "banquet" was designed to have had 15 guest artists and speakers, each to have two minutes. That schedule was not strictly adhered to. Some more than doubled the time allotment, others were briefer and to the point. Clocked by a stop-watch, Grover Whalen turned in the longest talk, because he read Emerson's poem "Friend-

(Continued on page 48)

Jewish Guild's Real Objective Is Revived in Saranac Lake Home

An ini al objective of the Jewish Theatrical Guild was publicly revived at the Guild's recent dinner to Mayor Walker in New York. It is for the Saranac Fund, to promote health at that resort for tubercular.

The Guild contemplates a non-sectarian institute at Saranac. Exactly how that will work out in view of the N. V. A. Sanatorium in the same place has not been as yet given thought. The Guild's dinner, the Mayor and the Saranac Fund received much favorable publicity, and the fund is fairly launched.

William Morris redeemed himself by reviving the Saranac Fund as the real objective of the Guild at this late date. It was Bill Morris who gave away the idea eight or 10 years ago when the Guild was formed. Morris was even more charitable in his gift, however, tha . the Guild's Fund could have been for some time, since he turned the idea over to the late E. F. Albee, with the N. V. A. Sanatorium resulting. Bill rightfully thought that the N. V. A. would be enabled to act and aid more quickly stricken show people than could the Guild with its necessarily slow organization. That no one then could foresee many things to arise with the N. V. A. did not interfere with the N. V. A. eventually opening its sanatorium at Saranac.

A Couple of Gifts

It was at one of those Albee lunches that Bill gave away the foundation plan of the Guild. Albee was there of course, and Albee made a donation of $5,000 to the Jewish Guild. The gift impressed Bill, to the effect that Albee or the N. V. A. had more means than the Guild could acquire in years, and that the sanatorium idea for show people at Saranac should be made useful as quickly as possible .

After that the Guild became dormant in objective. It held meetings frequently and often dinners, at least one annually. Interest was maintained amongst members through the charitable side of the Guild. It has taken care of emergency cases of illness or death and in other ways attempted to live up to its constitution.

With the Saranac Fund as a newly found incentive once again, the Jewish Guild will likely start to campaign, to become in fact now what it should have been long ago, the pioneer non-sectarian hospital founder in the Adirondacks for the show business.

By Innuendo

Pittsburgh, April 21.

Two young girls here figure they have the basis for a suit against one of the local picture houses.

Theatre at a special weekly matinee gives coupons with every ticket for a chance on some linen given free to the holder of the lucky number. This particular afternoon the manager announced from the stage: "Every lady in the audience has been given a coupon."

The girls hadn't received one.

LANDLORD PAYS $30 FOR HITTING SISTERS

Charged with striking two former operators of the Hotel Beacon, Abe Aidel, 40, connected with the Amtorg Trading Company and living at 232 West 75th street, was fined $30 or 10 days in West Side jail. Aidel paid the fine.

The sisters, Edna Devine and Loretta Devine, 20 and 22, had resided at Aidel's rooming house. The Misses Devine were ordered to quit the room. They agreed but not soon enough to suit Aidel, they claimed.

Edna protested being ousted so soon. Aidel, she asserted, then went to work. "He struck me Judge, and hit my sister. Not satisfied with this he threw our clothes down the staircase and tossed our trunk after us" stated Edna to Magistrate Dreyer.

Aidel denied striking the sisters. He stated they were undesirable tenants and he asked them to move. Instead they told him they would stay as long as they pleased, he averred.

The sisters summoned Patrolman Harry Mullet and on Edna's complaint, Aidel was charged with disorderly conduct.

Inaccurate Biographies

Robert Montgomery

By Claude Binyon

Hollywood, April 18.

At 16, Robert (Dough Eyes) Montgomery was thrown on his own so hard it hurt. At 27 he has a neat roll, having kissed several stars for money. At home his wife and baby kiss him for nothing. Just one of those modest guys with rouge stains all over.

Montgomery's first job was as a mechanic's helper on a railroad. A mechanic walked along tapping car wheels with a hammer and Montgomery followed, whistling "The Anvil Chorus." Plied with lemons so he wouldn't go dry, Montgomery quickly developed an acid stomach and ran away to join the crew of an oil tanker. He dropped that job as soon as possible because the ship's cook fried everything in crude oil.

In New York, Montgomery decided to be an actor, on the w. k. theory because actors never work. Then Faversham gave him seven bits in one play for $35 a week.

"How can I live my part if I have to be seven fellows at once?" Montgomery snorted.

"Those seven fellows never meet at one time on the stage," Faversham retorted. "You're being paid pro rata."

Getting Ahead

From Broadway, Montgomery progressed to a stock company in Rochester. The first week they put a beard on him and painted crows' feet all over his pan.

"What am I supposed to be?" asked Montgomery.

"You're the rich uncle who comes to make sure his nephew has a child before willing his fortune to him," said the stage director.

The next week they gave him a bald wig and stuffed two pillows into his coat. "What am I supposed to be now?" asked Montgomery.

"You're the rich uncle who wants to make sure his niece has a child before leaving his fortune to her," said the stage director.

For 72 weeks Montgomery played uncle, but finally rebelled.

"I want to play young parts," he told the stage director. "If this keeps up my teeth'll fall out."

"Okay," said the stage director. "We play 'Uncle Tom's Cabin' next week. You were going to be Uncle Tom but we'll let you be Topsy."

After a week of that Montgomery again approached the stage director.

"Ah's gotta resign," he said. "Ah's spoiled mah health and ruined mah voice. Ah quits, Ah doos an' nuthin' else but."

"Suit yo'self, suh," said the stage director.

Success At Last

Back in New York, Montgomery landed a juv part and established himself. "Mr. Montgomery's youthful makeup is a masterpiece," wrote one critic who had seen him in Rochester.

Pictures finally called and Montgomery listened in.

"We've got a story here that just fits you," said the producer. "Something never done before. A newlywed has a rich uncle in Australia"——

Montgomery was in New York before the producer had finished outlining the plot.

Metro recalled Montgomery to Hollywood on a promise he could bury the beard. So far, Robert is doing quite well with his own naked face, although he's been quite susceptible to colds.

FRISCO BOY, HUNGRY, TRIES HOLD-UP IN N. Y.

"For two days I had nothing to eat. I slept in Central Park. I was discouraged. But what made me commit the holdup I don't know. I must have gone insane temporarily," asserted Dion O'Day, 20, clerk, of 640 Gurreau street, San Francisco, Cal, to Magistrate Dreyer in West Side Court when arraigned on the charge of robbery. Dion through his attorney, J. Sidney Rosenthal, pleaded not guilty. O'Day was held in $15,000 for the Grand Jury.

The defendant was captured after a chase along Broadway after O'Day had held up Edward Wiener, clerk in a haberdashery on the ground floor of the Lincoln Hotel. O'Day stole $99. The money and an obsolete gun were found on O'Day when Patrolman O'Dey of the West 47th street station overtook the prisoner at 47th street and Broadway.

Following the robbery, O'Day raced out of the store followed by Wiener. The cop heard the cries and gave chase. He fired several shots over the head of the defendant during the chase on Broadway between 45th and 47th streets. When the cop covered the defendant with his gun the latter meekly surrended and began to cry.

O'Day came here several weeks ago for work. He ran out of what money he had. He told the police he found the weapon in an ash can on Central Park West.

"I'm better off arrested. At least I will have shelter and something to eat," declared O'Day.

CHATTER

Broadway

Little Billy is making shorts.

Louis Bernstein west for 10 days.

Robert Wilder now p.a. for WOR.

Harry M. Warner is back at his desk.

Bob London, agent, sails for Europe May 1.

Marvin Welt is confined to his home—illness.

Joe Smith back east with Publix after Detroiting.

Loretta Kent, of Coast studios, here to settle down.

Sir Hubert and Lady Wilkins dine regularly in Childs.

You lose an hour this weekend—if you're in New York.

Have you tried those J. J. McCarthy cheese cakes?

Good gin at one buck. Orange juice to go with, $0.15.

Brad Browne composes five songs weekly—some are good.

Morton Downey goes for three portions of ice cream at a sitting.

Lillian Bernard (Bernard and Henry) hit by a taxi. Slightly injured.

J. J. Corbett and wife back from the coast. Both immediately fell for grippe.

Elliott Foreman is doing publicity for Loew's eight Long Island houses.

Bradford Browne, plumber, wants Bradford Browne, singer, to change his name.

Harriett Lee chews a button to keep her throat moist during a broadcast.

Amedee Van Beuren also has his name listed in the phone book as "Van Buren."

Daisy Rudd, former "Follies" girl, operated on at Windsor hospital, Glendale, Cal.

Billy Werner, one time of Maxime's cabaret, operated on at Sydenham hospital.

Ward Morehouse back from South America, laid up for week at Lincoln hotel.

Paramount building nearly empty last week. Everyone at the Atlantic City convention.

William Morris, Sr., and Fred Block went to Watkins Glen, upstate health resort.

Tom Gorman says it's a battle keeping that double chin from getting too prominent.

Chevalier is spending his time between pictures at the Zukor estate on Long Island.

First Avenue Boys' dinner tonight (Wednesday) at the Commodore, with show by RKO.

Joe Moss will supervise music at the Judson Health Center carnival at the Garden May 4.

The season over in Florida, Gene Finley, Publix manager, here waiting for an assignment.

Ned Depinet goes to the RKO Pathe convention without preparing speeches in advance.

Jay Faggen, opening new eatery on Broadway, quotes song titles across the temporary front.

Funny looking salesmen for English sweepstakes tickets have been around Times Square of late.

A program in memory of Maury Abrahams was broadcast for an hour by WMCA Sunday night.

They got Walter Donaldson out of bed at 10 a.m. A record. Not for golf—business. Two records.

Just 14 consecutive days of sun have had the golf bugs in a high fever. All the courses are open now.

Louise Groody becomes the next of the Nelville Fleeson's stage coached women-partners. Not many left.

The flower store on the RKO Mayfair corner gave way overnight to a soft drink parlor and an entire new front.

Lou Golder will Thousand Island next month. He'd go now only a wire said there's still some ice in the river.

Al Jolson, in the Shubert's "Wonder Bar" on percentage, sticks in the boxoffice nightly until nearly curtain time.

Bruce Bairnsfather, cartoonist, has written a new play called "Bamboo." Not the balloon filler's first. Wrote "Better 'Ole."

RKO's regular weekly broadcast evening of May 1 will be from the 86th floor of the Empire State building, with Al Smith speaking.

Besides giving the big leagues the greatest season's start in years, the freak weather (no rain since April 8) has brought roadhouse business to life.

Nathan Burkan has been chosen as chairman of a dinner May 9 the Federal Bar Association is tendering George Medalie, new U. S. attorney.

Dailies erroneously reported Louise Fordham, singer at El Chico, as suing Jean Malin for breach of promise. Plaintiff was Genevieve Fordon.

Lou Frankel going into the 48th Street theatre cage as assistant. Harry Benson is treasurer. Frankel was in Green & Gensler's press department.

When Belle Baker moved into the 13th floor of her present home, she told her husband, Maury Abrahams, the 13th sounded ominous. Maury died in the apartment April 13.

While Dorothy Morrison was singing and dancing at the Casino de Paris, Paris, she studied art in her spare time. Now she's back with a collection of nudes, both sexes.

Ned Marin served notice that the Coast faction is in form by rifling home an 86 at Lakeville. Club has become the mecca for most of the show and picture groups.

Forty Warner executives leave New York in a special train for San Francisco, where the western half of the convention, concluding in Atlantic City this week, will be held.

Hearing of Charlotte Leslay, who claims a share in the estate of A. L. Erlanger on the grounds she was his common law wife, now set for May 4, date of the late showman's birthday.

That Winslow-Crawford niblick duel is about o'er, Bobby styling Max as a mental hazard. Oak Ridge saw the blow-up and blow-off, Winslow holding the fort on his home course.

Joe Frieberg, theatrical hotel man, is seriously ill at Rockefeller Foundation hospital, New York, with double pneumonia. Frieberg recently became manager of the Manger, now the Taft hotel.

Sarazen and Farrell, playing the Palace, will be martyrs and do an extra show in a Glen Oaks foursome comprising Charlie Freeman and Bill McCaffery. A booking office privilege.

Jack Norton (Norton and Haley) elected to Stony Brook's (L. I.) volunteer fire dept. Got the badge one night and at four next morning pulled a forest fire for Norton's test. He's still staggering. But they let him keep the badge.

Construction of Radio City is forcing many performers to move. South side of 50th street, between 5th and 6th avenues, must be vacated by May 10. Tenants on this block have been on a month-to-month basis at low rentals.

Dinty Moore, the 46th street restaurateur, met Georgie Jessel the day after the Jewish Theatrical Guild's dinner to Jimmy Walker. "That's a pretty good organization you're hooked up with, Georgie. I'd like to donate this to it," said Dinty, slipping Georgie $200.

Patrolman Edward Muller of the Grand Avenue station in Brooklyn was rewarded with a check for $250 by Fox Theatres for his courageous work in frustrating a holdup at the Fox Congress, Brooklyn, Feb. 24. Presentation was made at police headquarters. Frank Conklin represented Fox Theatres.

Australia

By Eric Gorrick

Suburban business getting back to normal again.

John Hicks, Jr., here 10 years as g. m. for Paramount.

Fullers did big with "Dawn Patrol," but flopped with "Numbered Men."

Radio Pictures sell its output to Union Theatres for distribution over circuit.

Charley Sylber, American comedian here for Rolls, will soon marry a local actress.

Sydney about washed up on organists. Most of the American organists have returned home.

Sir Ben Fuller travels to America in April in connection with taking over his circuit by Warner Bros.

Only three theatres dark in Sydney. One went indoor golfie and flopped. Other two failed with talker policy.

"Paid," renamed "Within the Law" over here, smash hit at Plaza, Sydney. Grossing highest in town and set for long run.

Australia now the dumping ground for second-hand American mags. Chain stores offer the mags to the public at few cents per copy.

"Big House" pulled the biggest business Regent, Sydney, has done in years. Booked one week's run, cops were called to handle crowds.

Sydney now has only one evening newspaper. Company controlling former opposition rag decided to quit after dropping $200,000 a year.

Williamson-Tait's lowest admission scale in 20 years; $1.50 top for stage musicals, with $1 top for non-musicals. Firm, despite low admission, still produces lavishly.

After trying everything from vaude to legitimate, Tivoli, Melbourne, again returns to vaude and revue. Rumor says Hugh McIntosh not backing the present show.

Williamson-Tait have two big hits in "Dearest Enemy" and "The First Mrs. Fraser" in Sydney, and a success with "Sons o'Guns" in Melbourne. Giving W-T a great break for the new season.

Union Theatres, Fullers and Frank Albert, controllers of broadcasting over entire Australia, report severe loss on year's operations. Poor programs submitted and high license fee—around $7 yearly, main causes.

Biggest surprise is huge success of Roll's revue season at St. James, Sydney. "Topsy Turvy" nine weeks to capacity twice daily. Run landed Rolls in big money, allowing him to take over another theatre and bring in a new attraction at St. James. Producer playing up the Australian Beauty Girl angle.

Business so-so at Capitol, Sydney with vaude and pictures. Pretty high overhead at this downtown theatre, without ever capacity nowadays. Too many policy changes damaged business in what, last season, was regarded as Union Theatres' biggest money-making house. Needs big pictures to pull back trade. Vaude not hot here. Present bill offers nice entertainment, but carries no punch in picture names. Capitol always a popular theatre, just needs a little careful watching by the booker.

Paris

Annabella back.

Jim Gerald in town.

Marcella Stowe here.

Trevor Wignall here.

Lester Cuddihy here.

Max Schillings here.

Where's John Willard?

Jim Abbe to the Riviera.

Henry Jolles to the U. S.

Nan Sutherland to Nice.

Auguste Genina is better.

Issay Dobrowen on to Oslo.

Cortez, the tangoist, here.

Alexander Gray to Venice.

Walter Rowe back to U. S.

Jeanne Jullia to U.S. in fall.

Backgammon books selling.

'Unknown Soldier" revived.

Isabel Jeans getting clothes.

Sacha Guitry sinus operated.

Edna May visiting couturiers.

Henri Fescourt to Stockholm.

Maurice Barbours to Majorca.

James Boyds in from London.

Honegger with a new Bugatti.

John Kelly at Concert Mayol.

Pierre Blanchon in films again.

Peter de Vos coming over soon.

Mary Lewis to do operetta here.

Mrs. Reginald de Koven in Egypt.

Cecile Sorel returns from Algiers.

Jean Jules Verne back from U.S.

Edgar Wallace en route to Berlin.

Follies Girls aflutter about America.

Vivian Duncan apartment hunting.

Claude Debussy memorial soliciting.

Gloria Guzman not returning to S.A.

Jed Kiley helping Joe Zelli reopen.

Mlle. Mireille also back from New York.

New Rip play in "Grand Hotel" style.

Marco Fescourt back from Chamonix.

Argentina at the Comedie Francaise.

Discussing "Wozzek" for local style.

E. E. Cummings going Montparnasse.

H. R. Lenormand back from Rome.

Two more famous restaurants closed.

Marcelle Chantal to Havre for location.

John Brownlee off to Buenos Aires.

English Players here May 15-Oct. 1.

John Van Druten on leave from Metro.

Miller and Wilson at the Moulin Rouge.

Ireme Nemirowsky won over to talkers.

Al Woods appearing on the Boulevards.

No more whistles for French locomotives.

Mrs. Winchell Smith back to Riviera.

Vallies off for a long tour of France.

Marguerita Salvi back after a big season.

Robert Hurel of Canadian Cinema around.

'Balthazar" bought for Central Europe.

Al Bryant, of Hollywood, taking pictures.

Chaliapin in Brussels, first time in 20 years.

Helene Perdriere prefers filming in Paris.

Georgel back from several months in Africa.

Cochet and Saint-Granier at Joinville.

Cole Porter giving up idea of sailing back.

Pat Fitzpatrick going it alone at the Dingo.

Joseph Renaud knocking New York food.

Grace Moore coming over soon to sing again.

Mrs. Somerset Maugham here from N. Y.

Maurice Tourneur to Marseilles for location.

Marie Kalff present after a Riviera rest cure.

Marquita Sisters and Bart Curtis at the Lido.

Phillips Oppenheim still around Monte Carlo.

Marguerite Perney and Lavaun at New Marine.

Neopolitan orchestras are the latest thing.

College Inn getting the English school visitors.

Sophie Breslau around, and concertizing soon.

Felix Weingartner is going to conduct after all.

They say the Can-Can is coming into style again.

Luigi Pirandello at opening of Fratellini circus.

George Szell to the Deutsches Theatre, Prague.

Alexander Kipnis home after his American season.

Marcelle Hyne producing her legs for exacting court.

Florence Constantinaesco dropping from publicity.

No passes at the Empire while Jack Hylton plays.

Alice Reinhart, after Berlin dramatics, back to N.Y.

The bead selling game is taking in more Americans.

Braunberger - Richebe invading Brussels film circles.

They're teaching a mathematical solution for roulette.

Carmine Gallone directing two films simultaneously.

Joe Zelli fatter after a winter of loafing on the Riviera.

Max Dearly going in for horses under another name.

Ganna Walska showing off her new estate at Galluis.

Courtney Savage looking for new crop of French plays.

Foujita not so enthusiastic about his last American trip.

Not one man in 1,000 in Paris wears gloves any more.

Marcel Achard is first avant-garde playwright to N.Y.

Yvan Noe telling about Hollywood in no uncertain terms.

William Dietz cameraing the American Express for Radio.

A taxi driver from Odessa has written a play to go on soon.

Lily Damita's clothes in "Let Us Be Gay," French, are discussed.

Jack Bushby complaining of too much Easter business at the Lido.

Henry Meerson and Charles Swedtler off to America to do portraits.

Considered smart this year to think highly of 'Sous les Toits de Paris."

They close shows here when the leading actors have other things to do.

Paul Vidal, noted French composer, died in Paris, after a long illness.

French tennis stars returned, talking plenty about American juniors.

French papers front page Jeannette MacDonald at slightest opportunity.

Huguette ex-Duflos researsing new play day after returning from Hollywood.

Half of the new Paris shows harping on the financial and political scandals.

Formichi, Desire Defrere, Theodore Ritch, and Jeanne Tourel, all of Chi opera, arrived at once.

Casanova, class Russian cabaret and Monseigneur, highest priced in Paris, are under the same management.

"Sex Appeal," is the title of a comedy to be put on at the Theatre Fontaine, authored by Pierre Sabatier and Madame Blanche Enia.

An increasing number of stage and screen actors are buying race horses. Max Dearly has long had a stable under his real name. Louis Rolland, Meg Lemonnier, St. Granier, Rene Lefebvre, Fanny Heldy, Jane Marnac and Jean Dehelly also go in for it. Other people connected with the show business, known as owners, are Leon Volterra and Jenny Dolly.

Toronto

By Gordon Sinclair

Frank Chamberlain off for Hollywood.

Alexandine Gibb back from Bermuda.

Thekla Mandi, Russian dancer, is matrimony-bound.

Percy Jolliffe back from Miami with two alligators.

Joan Chalmers teaching the rumba, and getting paid for it.

Jules Laget did that '31 poster for the Canadian National Exhibition.

Forty members of "Daily Star" staff initiate Jimmy Nicol into Masonic lodge.

Bert Wemp, city's ex-mayor, now editing women's section of Toronto "Telegram."

Timmy Reid buys nev spectacle-binoculars for Thorncliffe race track opening.

Hotel business being what it is, newspapermen staying at downtown hotels and getting special rates. Still getting to work late, however.

London

London legit biz dead.

Train service worse and worse.

John Grierson back from States.

Gustav Holst writing talker scores.

Paddy Carstairs scripting for Basil Dean.

Louie Tinsley, 70, has taken up the talkers.

Dames go week-end hiking to wear shorts.

York and King opening the Palladium in May.

Piccadilly Hotel only cabaret playing twice nightly.

Twickenham studios have Sydney Blythe under contract.

Daily Mail film competition so hard it beats the experts.

Eight matrimonial alliances during the run of "Evergreen."

Christian Science Monitor has its own bank of lights on Trafalgar Square.

Black Bottom origin understood after Tyrolese dancing in "White Horse Inn."

Most talkers either take a week to sling together or a year to make on this side.

Kenneth McGowan here, more highbrow than ever, and getting rather thin on top.

Lord Inverclyde just met his former wife. June still talks of returning to the stage.

After two weeks Christopher Mann out of Leicester Square publicity, Marks taking over.

Revealed here Priestley, the novelist you guys don't like, nearly became a professional ball player once.

British Broadcasting Corp. actually put on some light music on Sunday, undermining the country's morals, etc.

"Variety" at a shilling (25c) is rated a good investment in this burg. Gives a guy an air when he's carrying it.

James Carewe and Billy Bennett, who landed publicity for their anonymous Amos 'n' Andy radio act, opening Palladium shortly on the same lines.

Berlin

By Max Magnus

Max de Vaucorbeil here.

Circus Sarasani's 30th anni.

Walter Rilla again in Berlin.

Julius Aussenberg off to Paris.

Nora Gregor off to Hollywood.

Carola Neher down with the flu.

Paula von Reznicek now editor of Mosse.

Lilian Harvey back from the Riviera.

Director Aufricht had to close Theatre am Schiffbauerdamm.

It is intended to have over thirty German actors appear in Moscow.

Gustav Althoff's talker, "Das Rheinland Maedel," sold to the States.

Emil Jannings received a $75,000 settlement from Paramount for his contract.

Werner Richard Heymann, composer, married the actress, Ilse Bachmann.

Carl Heinz Martin will stage Gluck's "Orpheus und Euridike" at Salzburg this summer.

Ufa mutilated "Fra Diavolo" before the premiere, and the director, Mario Bonnard, protested.

Fritz Lang bought the picture rights of Norbert Jacques' original "Dr. Mabuse's Testament."

Fritz Rotter back from Genoa, where he saw the Mistinguette Revue. Engaged it for May for Berlin.

Willy Forst is worrying about his next film manuscript. He wants to take the part of a human being again.

Egon Zappert wants to sock Heinrich George because he told lies about Lissi Arna in Hollywood, Egon says.

Carla Bartheel had her picture, "Kinder vor Gericht," at the Excelsior Film Co. confiscated because she received no pay.

Adolph Osso intends to establish a Franco-German picture production Co. with Monsieur Mark. He has the money, but not the name of the Co.

Leonhard Frank, together with Victor Triwas, wrote a talker manuscript, "No Man's Land," proposed by the committee for the Peace Prize of Germany.

Hans Albers' salary of $20,000 per talker, received from Ufa, is too much, it is claimed, because Albers is not accepted by rural Germany, due to his typical Berlin slang.

Max Reinhardt has not yet given up his idea of making a picture. He is at present negotiating with Baron von Schey, husband of the actress, Else Eckersberg, for the purpose of founding a film company.

Erik Charell will receive for directing the Ufa talker, "The Congress Dances," $19,000. He must supply the costumes, which he will then use later on in his revue at the Grosses Schauspielhaus.

Back from the States: Dr. Hugo Eckener and daughter, Prof. Georg Szell, intendant of Deutsches theatre, Prague; Prof. Max von Schillings, conductor; Harold Kreuzberg and Yvonne Georgi, German dancers.

CHATTER

Saranac

By "Happy" Benway

Spring here, everybody's happy.

Ethel Clouds never looked better.

Ben Schaffer not so well. Off color.

Kitty Flynn improving. Talking less.

Florenz Ames' X-ray report all okay. Exercise soon. Coming along fine.

Ford Raymond taking the ray-lamp.

Millie Jasper getting plenty of exercise.

Dick Kuni still sporting mittens and earlaps.

Write often to those you know in Saranac.

Doris Moore still in bed, but holding her own.

Helen O'Reilly on unlimited exercise and doing well.

Grand Simpson, now located on Long Island, doing great.

Nellie Quealy received some pretty things for her birthday.

Dick Moore sporting a new golf outfit for his rummy games.

Bobby Hatz now up for plenty exercise and has added weight.

Jack Lewis, doing great, now an addition to local church choir.

Harry English, now a long hiker, studying lines while walking.

Sign in speakeasy here: "Customers with loud coughs, keep out."

George Neville taking a new hair tonic; it's a polish, feeling great.

Lilly Leonora showing great improvement after one year in bed.

Doris Moore, still in bed, is feeling better and should be on exercise soon.

Doris Giltrap still fighting that little set-back, with favorable results.

Millie Jasper getting on that 100% okay side. All up patient now, doing great.

Dorothy Harvard, after eight months in bed, able to sit up a half hour daily.

Harry Namba taking special treatment that will soon have him on exercise.

Fred Bachman expects to visit Montreal next September at his rate of improving.

Ben Schaffer is having his off and on spells—one day okay and the next not so well.

Gladys Palmer adding weight and on more exercise and longing for that Chicago burg.

Xela Edwards, after two weeks of pneumo-thorax diet, much on the improvement side.

Charles Libecap okay, doing all the photographic work for the san. Unlimited exercise.

Kitty Vogelle, on the okay side, gets added exercise and downtown talkers once a week.

Russ Kelly and Andrew Molony will be an added attraction with the St. Bernard's Minstrels.

Helen Antalek staged a wonderful comeback and seems ready for that old hula-hula dance again.

Annamae Powers did not join the pneumo-thorax patients. X-ray report okay. Did not need it.

Times sure hard here. Fred ("Bones") Bachman ordered a suit of clothes, then canceled the vest.

Passing of Alfred Pearce (Udell and Pearce) caused much gloom at the San. One of the best liked patients.

Hans Bruno Meyers, who did the trick here in six months, now conducting New York Little Symphony orchestra.

Eddie Voss, now up and around, regained 15 lbs., on short exercise and down for one meal a day; some comeback.

Mrs. Ingret Fisher (formerly of Blossom Sisters) just arrived from the "big town" a little run down; incipient case.

Angela Papulis now picking up and in good condition. Her mother came here from Steuvenville, O., for a week's visit.

Lawrence McCarthy just finished a two weeks' stay in Washington, D. C.; came back with added weight and plenty of tan.

George Harmon says "there are two famous drives—the Riverside and the N. V. A.—but who cares about the river-side?"

Ida Howard, now taking gas (pneumo-thorax), iron (injections) and oil (codliver), will soon be ready for Oklahoma fields.

Monroe Coleman at his best, laboring seven hours daily in the bacteria department and holds down an office in the Good Cheer Club.

Mike McMamee, sitting up at times, gaining daily and feeling better. Mike has been one of the two-year bed patients, and to be up means a lot.

Station WIBX, Utica, N. Y., arranged a special program for the N. V. A. San. here. Of the 20 radios installed in San not one can draw the station in.

Lawrence McCarthy leaves for Washington, D. C., on a two-week visit. Last X-ray report gave him added exercise, being a gas (pneumo-thorax) patient.

Hazel Pando (N. Y. C.) here for week end, visiting Toni Temple, after viewing the san. she wanted to know if she could be admitted here for treatment of bad "dogs."

For years you have heard: You pinched my gag; You stole my song; You robbed my act; You copped my play; you lifted my bit. But never did you hear: You've got my T. B.

Fred Lindsey and his troupe of Australian artist paid the San a visit on the way to Montreal, and while here he gave an interesting lecture on South Africa and also staged his whip act.

Grant Simpson has left for his Long Island home. He staged a great come-back during his three-months' stay here. His wife, Lulu McConnell, also left here to join a Publix unit. Lulu was only sick through laying off.

Dr. Stivers reports gains in weight for the past six months, as follows: Jack Lewis, 6 lbs.; George Neville, 14; Happy Benway, 5½; Bobby Hatz, 8; Fred Rith, 10; Florenz Ames, 16; Kitty Flynn, 5½; Charles Libecap, 6; Kittly Vogelle, 8; Allie Bagley, 10; Fred Bachman, 8½.

Hollywood

Eddie Cantor wearing a beret.

Morrie Friedman is B.B.B.'s new pianist.

Malibu may have a yacht dock before long.

Harry Carey is selling his Santa Monica ranch.

Amend and Amend name of local firm of attorneys.

Radio stations listening to any and all vocal trios.

Jack Oakie now carrying gloves to match his sweat shirts.

Doris Kenyon will do Europe this summer in a concert tour.

Georgie Raft, ex-nite club hoofer, here doing gangster pictures.

Lane and Gordon back after a year and a half of night clubs.

Dick Arlen bought out Walter Huston's interest in their yacht.

Musicians' union is full of bands rehearsing for the beach season.

Ruth Dwyer, former leading lady, associated agent with Arthur Shadur.

Jean Harlow will vacation in New York after completing "Blondie" at Fox.

Gabe York says there's no place like L. A. That's after two weeks here.

Woolworth parking in Hollywood. Five cents for one hour and 10 cents all day.

Lilyan Tashman first of the colony to be out of the studio with sunburn.

A school of rope spinning has been started here for those hoping to crash westerns.

Hazel Flynn (Rob Reel) is simply nerts about California. Ditto Mildred Walsh.

Ruth Weston, Radio's new society girl find, has been spotted in four in nine weeks.

Harry Cohn is thinking of having his yacht shellacked for the summer wear and tear.

Jean Swartz, the Hollywood courtier, has opened a swanky shoppe on Vine near Yucca.

Legit players are convinced that the Coast is the bunk for shows and are talking of stock now.

Bill Halligan, now writing for Radio Pictures, may alternate by trouping also. He's an ex-actor.

John Monks Saunders took a test for a part in his own picture, "Spent Bullets." He'll stick to writing.

Tom Gallery missed the plane that Knute Rockne was on. Gallery was late at the Kansas City airport.

Fanchon & Marco vaude offices moved to bigger and better quarters in the east wing of the F. & M. building.

Richard Mannheim of U publicity staff back after exploiting in the northwest. With no foreigns to write about, he goes domestic.

Ed Brehany, son of Jack Brehany, sold his Cinema hotel, Hollywood. He is now in the long distance trucking business, San Francisco.

Explanation given by Charles Rogers for dressing the messenger boys at RKO-Pathe in uniforms: "We want harmony on the lot, even in dress."

Stepin Fetchit, besieged with process servers and attachments at every turn, is shy of vaude engagements because of the plasters on his salary.

Evidence of a quickening tempo among the Westmore (makeup boys is seen in that Percy is now known as Perc while Ernest is signing himself Ern.

Horace Wade, writer prodigy who served a term in Hollywood script departments, is mailing copies of his book to celebs. Title is "To Hell With Hollywood."

They're probably going to claim the sun never sets on a Radio convention because Earl Kramer is coming from England and William Scott from Australia.

Paul Nicholson claims he's the first picture actor. Says he started in 1897, working in some shots for Wallace McCutcheon on a roof at Fourteenth and Broadway.

Frank Sheridan, who lives in Carmel, called down for a picture part in December and is still trying to get back home. Every time he packs his bag another part comes up.

John Ryia, who has been advising technically on pictures with Moroccan and Arabian backgrounds, is on his way to London to join Gaumont as advisor on "The Algerian."

Joseph Schnitzer worked in an auction mob for "Going, Going, Gone," not realizing he was in range, while showing some conventionites around. He burned, but will recover.

Alfred E. Green, who directed Arliss' early pictures, is said to have kissed and made up with the English star. He may get a crack at another Arliss following John G. Adolfi's present couplet.

Louis Cohn, Milton Schwartz, Thelma Todd, Ethelind Terry, John P. Medbury and Bob Goldstein can be counted on regularly every night at the Roosevelt. Latter is getting to be the only live night spot in town.

Reno

They are enlarging the gambling room at Cal Neva. Enlargements are all on the Nevada side.

Reno was a small town before it got on the front page by establishing itself against all competition as a w. k. divorce getter.

Jimmy McKay, who operates Calneva and three or four gambling houses in Reno, says Clara Bow is still welcome at the resort.

Dempsey is one of the few who did not come to Reno of his own volition. He was sent here by Estelle to get a decree and admits it. Ex-champion fought for coffee and cakes in Reno 15 years ago and got no cake.

Jack Dempsey is the big noise in Reno just now. He's rented a big brick house in the most exclusive neighborhood. If a good distance fly caster he can fish off the front porch. It's only about 300 yards from the Truckee river.

Judge George A. Bartlett's book, entitled "Men, Women and Conflict," on sale at Reno book stores. Judge Bartlett gained fame as Reno's quick acting divorce provider. But the divorcees could not vote and the judge was retired to private life last November.

Reno attorneys are still wary when dealing with Bartlett's successor, Judge B. F. Curler. He's not tough but he is a stickler for rules, ethics and court etiquet. He mounts the bench to hear all cases. No longer can divorcees sit comfortably on an upholstered davenport in the judge's private office, cross their legs, and recite their woe. They must sit in a stiff backed chair on the witness stand while going through the motions.

Pittsburgh

By Hal Cohen

Pete Higgins back.

Joe Hiller off sick list.

Dick Powell boating from Havana to New York.

Jane Cowl gave the natives their first curtain speech of the season.

Bob Alton's got a mean looking scar from his recent auto smash-up.

Robert Conche, juve symphony conductor, in farewell week at Penn.

Dave Broudy opened the muny golf season at Schenley with an 84.

George Florida, with Ed Wynn for 20 years, in town in advance of "On the Spot."

Lid still down on burg's gambing joints and probably will stay there for a while.

Willows, summer nite spot in the suburbs, may reopen under new management.

Gladys Moore to do Nina Leeds in George Sharp's stock production of "Strange Interlude."

Bob Wood, city editor of old "Gazette Times," now an insurance p. a., has authored several one-acters.

Earl Carroll, in town with his brothers, Jim and Norman. Annual pilgrimage to their mother's grave.

Dick Leibert refusing to allow his hair to grow despite that he becomes Penn's symphony conductor May 1.

H. M. Addison, Penn mgr., showed the local newshounds an uncensored print of "Front Page" at a private screening.

The Freddy Bernards (m. c. at Show Boat) and the George Tysons (WB advertising director) are anticipating.

None of the gang around here know the young Scott fellow who married Lillian Roth. His dad's a lumberman.

Locals miss little Anne, the cute ciggie gall at the Villa Royale the last couple of years. She died during the winter.

John McGreevy, chief booker for WB, and Val Theis, formerly of Par office in Cleveland, to say "I do" Decoration Day.

Sam Blowitz, recently appointed chief WB booker in Cleveland district, son of Joe Blowitz, Mgr. Manor, W. B. neighb stand here.

Carnegie Tech drama crowd tickled over reports from coast of Hardie Albright's success in films. He was the best Hamlet ever turned out at the local institution.

Rochester

By Don Record

Merc hit 74.

Golf season earliest in years.

Loew's still negotiating with stage hands.

Minnie golf must close at midnite this year.

Lyceum may have another stock company soon.

Capitol ushers challenge other staffs to baseball games.

Guy Ellis, former newspaper man here, but now realtor in Detroit, a visitor.

Metropolitan Opera coming May 4. For one night this year instead of two.

Glenn Hunter playing lead in "Up Pops the Devil" with Kondolf-Folmer stock.

"New York, an Intimate Guide," written by Walter R. Brooks, former Rochesterian.

Allen Glenn, former theatre manager, here as advance man for "Front Page" at the Regent.

Taking his first vacation in a year and a half, Manager David J. Nolan went to New York to see some shows.

Lillian Shear wins RKO Palace blonde contest, with Frances McLean and Jeanne Mosher runners-up.

Charles Ritchie, playing in stock, aims to produce stock at Lake Placid this summer. Negotiating for Auditorium.

Lora Hays, with Auditorium Players, is daughter of Arthur Garfield Hays, lawyer, who originally hailed from here.

D. Lee Hyland, organist at the Fox, Brooklyn, visiting his parents in West Bloomfield to recuperate from breakdown.

Death of Edwin F. Smith, Saratoga Springs, former clown, made Edwin F. Smith, former clown with Ringling, do some explaining.

Thelma Biracree, former premiere danseuse and ballet mistress at the Eastman theatre, to wed Dr. Karl H. Schnepel of U. of R. faculty in June. Abroad for honeymoon.

Milwaukee

By Frank J. Miller

State fair Aug. 29-Sept. 4.

Jay Winter, formerly on the Davidson staff, has opened a riding academy.

Association of Commerce has decided it is not in favor of daylight saving. Pleases the theatre men.

President Louis M. Nahin, boss of the local ball club, used to be a box-office man and later owned a film house.

Charles Braun, formerly manager of the Miller, is interested in several parking stations, but misses the show game.

New manager of the Waterford Woods fee golf course is Manfred Gross, for many years a stock producer in this area.

When the season closes at the Pabst, Alfred Kohler, veteran biz manager, hies himself to Okauchee Lake until September.

French talker at the Pabst, long the home of German plays, and German films are playing at the Davidson, a legit house when legits are available.

Mort Singer, of RKO, visited his brothers Will and Harry last week. Will is manager of the Riverside, and Harry handles Fanchon-Marco routing from here.

Charlie Fox is getting away from coffee—only 10 cups a day now. His former partner at the Gayety, Joe Krause, has retired from the restaurant business. The reason?

Spring drive on for new philharmonic memberships. Attendance at this year's concerts has more than doubled. Memberships reduced from $7 to $5. Frank Laird Waller continues as director.

Hugh Aspinwall, who used to say things over WISN, the Wisconsin "News" station, now announcing for WTMJ, the Milwaukee "Journal." Thomas Coates another newcomer to the "Journal" mike.

Fred W. Brunkhorst, veteran theatre orchestra and band leader, has given up his garage to devote all his time to the Police and Shrine bands, both prize-winning organizations under his direction.

Seven oases padlocked in two days by Federal Judge Geiger. Among them the Show Boat, which used to be the Golden Pheasant. Buddy Fisher and his Gang, formerly there, now doing the picture houses.

Loop

Frank Dare is talking about his vacation.

Ben Bernie golfing with Gus Kahn of a Sunday.

Si Griever now claims the niftiest layout on film row.

Jack Perry took a plane to New York for the funeral of his father.

Red Grange, football hound, is announcing baseball games for WJJD.

Mildred Walker has sold her first song, "Jerry," to a local publisher.

Harry Sodino, now a hotel operator, is considering a return to show business.

Joe Cody, indie agent, is arranging the free circus for the kids at the Shriner hospital.

Max Balaban is another who suddenly scrammed to French Lick for his health and golf.

Aaron Saperstein gets a new coat from William Wrigley because of the green paint at the Cubs' park.

Baseball games and play-by-play descriptions are big moments of the afternoons these days in show business.

Al Williamson is now responsible for 24 states in the new division of the NBC press department into three units.

Joe Abramson, formerly with the film board and Warners, couldn't stay away. He'll be back on the row within the week.

Sign posted in the ante-room of the B. & K. film booking offices reads: "Be seated. There is absolutely no danger. You will be admitted in your turn."

Montreal

Frank Phillips in hospital.

Bob Parson handling sweepstakes pool.

Joe Lightstone taking over Orpheum May 3.

Cabarets spending reckless on ads for tourist biz.

Harvey Higgins listening for "They're Off" cry.

John McAdam leaves "Star" for "Yorkshire Post."

Tommy Conway removing moth balls from golf bag.

Tom Cleary to be manager Princess as from May 3.

Trout fishing started Sunday (18). Gene Curtis excited.

Everything went at Canadiens banquet Tuesday (14).

Savoy Chapel Boys' Choir, touring Canada since last December, back to England.

Larry Bearg, not keen on fishing, but lands 7½-pounder just the same. It's a boy, not a fish.

Dismissals up to, or cuts of 20% of salaries, being mooted by number of big corporations in city. Won't help theatres.

Director of Police Dufresne, new chief, gathering in gamblers by the carload. Figured drive will end when tourist season in full swing.

Just 14,000 fans in the Forum Tuesday (14); 200,000 more in homes and hotels listening in on Stanley Cup game. Made it tough for theatres.

Victor Desautels, touting the Canadiens all year, bets wad on Chicago. Puts it down to a touch of the flu. They were paying $18 for the 75-cent seats to this Stanley Cup climax.

Dallas

By Rudy Donat

No changes this week.

Straw hats out, but buyers are slow.

Bonus checks leaving more loose coin in town.

John Friedl and Gus Eyssell in Chi last week.

George Olsen stopped for one night last week en route to L. A.

J. Shure, new assistant to Len Brown, RKO chief, getting acquainted.

Harold Ramsay clicked as m.c. for the Palace in a pinch. Ordinarily the organist.

Civic music ass'n doing enough biz to hire a p.a., Della Brilling. Formerly on "News."

Barbara Weeks' parents down from New York (up-state) to see her in "Shanghai Gesture."

Charlie Webb, Capitol's youthful skipper, back to RKO office, with Dixon Nuchols imported for the Cap job.

Texas, newest nabe, opened by Mack Henry, town's vet suburban exhib. Hughes-Franklin in on deal. First foothold here.

Nina Koshetz, guesting for symphony orchestra, marks the end of the current concert season. Profitable for all concerned.

Howard Allen, Texas indie exhib, replacing L. B. Rust in local Par exchange as booker. Rust purchased interest in an indie exchange.

Jim Hayden will hold forth at the Showhouse (legit) for two or three weeks more. Weather getting too warm and no cooling system. Due back next season.

Group of Oklahoma Indians stopped here for some shots on a new flicker. Natives paid two bits to see them act. Film is to be sort of a history on the Indian.

CHATTER

Brooklyn

By Jo Ranson

More speaks raided.

Bob Doman back to the coast.

Corse Payton is at the Oxford.

Jed Harris boarding the Europa.

Morris Kinzler is the new p.a. at the Fox.

Bike races at the Coney Island velodrome.

Lew Leslie's "Rhapsody in Black" here next week.

Maurice Bergman showing his relatives around.

Musical comedies at the Flatbush start next week.

Real estate men on Coney Island have lowered rents.

Wrestling a big draw at the Ridgewood fight club.

William Weer, "Eagle" reporter, going to South America.

Leonard Gaynor, from local to N. Y. Paramount press dept.

Medical talkers debut this week at the Shore Road hospital.

Thorton Wilder, high tone scribbler, also a passenger bound for Munich.

Ladies free at Werba's Brooklyn, burlesque house, provided an escort accompanies.

Queensboro Golf Club officials filed voluntary bankruptcy petition in Federal Court.

New Coney stadium planned. Semi-pro ball club also to be started with Chick Fewster at the helm.

Mack Millar and Fred Saidy, local boys, editing the "Times Square Review," a mag distributed in the garment center.

Rex Billings to be general manager of Luna park this season. Opens Decoration Day, instead of May 16 as originally set.

Cleveland Rodgers reviewed "Melo" in the The "Eagle" for Arthur Pollock, paper's critic, who adapted the play from the French.

Cleveland

By Glenn C. Pullen

Ruth Durrell, local singer, displaying a Florida tan.

Ed Strong's, theatre magnate, southern holiday is o'er.

Babe Bacon, dancer, married to local jeweler, Harold Lewis.

Cooling system installed by the Cocoanut Grove nitery for the summer.

Jose Acosta, ex-Cleveland bandmaster, now leading one in the Army.

K. Elmo Lowe, of the Play House, returned from a New York vacation.

Emerson Gill's band leaves the Bamboo Gardens for a tour. Replaced by Joe Haimes' outfit.

Isham Jones' instrumentalists leaving the Golden Pheasant in May for a summer date in Denver.

Tommy Canton has resigned as president of the stagehands union. Succeeded automatically by Gene Cashman, former vice-president.

Carlton Brickert's stock going to Idora Park in Youngstown, O., for summer. Backed by Herman Lantz, of Cincinnati, and George Young.

Hipp secured a temporary injunction to stop the city from tearing down its new six-story electric sign which hasn't been lighted yet.

Portland, Ore.

Sammy Seigel back p.a.'ing for Hamrick.

Ted Gamble buys his seegars by the yard.

Eddy Waller has never been to Walla Walla.

Marc Bowman says he could tip them off on where to locate the Impatient Virgin.

Jim Beard and Dave Piper moved their midnite mats of foreign films from the Fox Rialto to the RKO Orpheum.

George Appleby invited local golf pros to see new golf series at the Alder, but thinks a driver goes with a taxicab.

They tell this at the Paramount, where Lynn Cowan m.c.'s the Sunday concerts: Said the blonde patron to her friend, "What is that charming thing he's playing?"—"A pianner, you dub, a pianner!"

Sammy Seigel heard from Ed Hitchcock in Philly. Wrote he eats Quaker oats and for the boys to cheer up since they finally honored the profesh of p.a. It's the name of a state now is p.a., says Ed.

Westchester

By Francis Kenny

Taxicab control by police held valid in Mt. Vernon.

Westchester actors helping new plan to keep lawns up-to-date.

L. G. Speidell made general manager Mt. Vernon "Daily Argus."

B. L. Feinblatt, former theatrical man, bankrupt with liabilities of $751,373. Assets of $2,756.

If you must drive up here stay off the Boston Post Road above New Rochelle. In terrible shape.

Hughie Robertson, vet political reporter of county, making free trip by air to Chile from Bridgeport, Conn. All other scribes plenty sore.

Winnipeg

By Maurice Corbett

A tab show at the Beacon, produced by Bob Randall.

Betty McCracken, stock actress, going Canadian Chatauqua.

Jimmy Fisher and Stew Scriven are opening a booking agency.

Raymond Kershaw, of Famous Players, returned from a holiday to Banff.

Pete Whittall, youthful show reviewer of the "Fress Press," to Hollywood by motor.

Rialto theatre broken into by yeggs. Second time in a month. Business must be okay.

Jerry Bourke, former actor, covering the Dominion theatre Monday nights for the "Tribune."

Clifford Needham, advance man for Val Hall, magician, who troupes through the west this summer.

Jean Clyde, star of the Marigold company, will take a flyer to Hollywood to make a picture. Andy Clyde is her brother.

Cincinnati

By Joe Kolling

Dave Harmon's band at Hotel Gibson indef.

Erlanger-Grand sticking to all-German sound pictures.

Shubert goes dark after this week's "Twelfth Night" with Jane Cowl.

Sign in West End drinkery: "No Checks Cashed—Not Even Good Ones."

One of the picture houses catering to Negroes has a Chinese doorman. No tickee, no watchee.

Joseph Reichel, general director of Netherland Plaza, is smallest of deluxe hotel lads. Height: 5 feet flat.

Press agent for a leading coal company required to wear heavy hat and carry top coat during warm weather.

Empress, Mutual burlesque spoke, closed last week. Season poorest in years. Theatre's future undetermined.

Coney Island pre-seasoning with Sunday operation. Art Hicks' orchestra aboard the park's Island Queen steamer.

Zoo opens May 24 with Charles McClure's orchestra at dansant and Harry Willsey's orchestra at clubhouse. Ice skating show to be featured again. Ten-week opera season starts June 14 with Isaac Van Grove as director.

Westport

By Humphrey Doulens

Harry Archer has opened his er—villa.

Ira Hards to the Coast for Paramount.

Summer rentals are 50% less than two years ago.

A new fence around Eva LeGallienne's farm, by heck.

Vivienne Osborne has bought a seven-acre farm at Norwalk.

Gerard Chatfield of NBC has settled on his farm for the season.

Summer stock at Stamford seems to be out as well as at Greenwich.

Marion Telva, young Metropolitan diva, retiring to country home in Silvermine.

Leatrice Joy's lost jools found in a service station powder room by Norman Adie.

Anne Sutherland has again leased her place to Mary Mellish, another retired Met singer.

Ted Healy's sister Marcia married at So. Norwalk to Jack Kaftal. Ted, his tie untied and shirt open, attended.

Detroit

By Lee Elman

Col. Butterfield is back from Cal.

Alice Gorham now handling pub for WXYZ.

Earl Goodman, of Fox, is carrying a torch.

Ed Werner, new musical director for Publix, here.

Russ Morgan back in town. Due to start at WXYZ.

Thousands homeless. Sammy Clark moved out of the Tuller hotel.

Patsy Griffen, of "Smiles," visiting her sister and dazzling the natives.

So many pro celebs at the air show they almost gave a benefit performance.

Joe Frankel's back on the job at the Everglades after being in the hosp so long.

Chas. Horvath, manager of Mckinney's Cotton Pickers, left for the Coast. Driving.

Billy Tracy (Tracy and Duncan) will wed Marie Harrington of the former ballet at the Fisher.

Freddie Dixon, of the Co-op Booking, back from Fla. Went to get a start on his golfing rivals.

Nate Platt bought some new clothes but as the boys are starting to ask for wage increases, he doesn't wear the new raiment to the office.

Minneapolis

By Les Rees

Sixteen "barmaid" shops reopen.

J. H. Kelly back on job after appendicitis.

Two big loop houses, Century and Pantages, dark.

Efforts are being made to promote a tab daily here.

Gordon Greene, Minnesota manager, vacationing.

Tilden tennis circus drew 5,000 paid admissions here.

Jack Paige, former heavy, returns to Bainbridge dramatic stock.

"Buzz" Bainbridge in Seattle looking over his company there.

Christopher Morley here for high school lecture on "Writing and Living."

Four detective badges found under seats at stag raided by grand jury.

Harold Kaplan, former Century manager now working out of Publix office, discards cane and spats.

Kidding fest between orchestra and acts regular Orpheum occurrence now at last show Friday nights. Audiences like it.

Cross of Officer of the Royal Belgian Crown conferred upon Henri Verbrugghen, Minneapolis Symphony Orchestra director.

Edith Taliaferro, former Bainbridge lead, returns next week as guest star. Will be followed by Bert Lytell and Grace Menken.

Harry Hirsch acclaimed "miracle worker," having kept stock burlesque alive for whole season minus single run-in with authorities or reformers.

Bronx

Joe Weinstock back from the West Indies.

Morris Dimirsky going to the coast. Joseph Freistedt with him.

Buddy Fischer to the coast for a new Jack Oakie picture. Locally Buddy is Irving Gottlieb.

Wally Allen gained three pounds and now weighs six. Paperweight champ of publicity men.

Harry Federman's sec., Lillian Mann, went to have her picture taken and the camera broke. Fact.

Harry Harris has cut admission prices at the Bunny theatre to get some of his patrons back from the RKO Hamilton.

Bill Sonnheim has had difficulties with his landlord. Most of it due to the fact that Bill lived on Shakespeare avenue' and couldn't spell Shakespeare.

For the 10th anniversary celebration of the RKO Fordham, Chris Egan got organizations and institutions to contribute various features to each of his vaude performances. Egan can get anything he wants up here.

New Haven

By H. M. Bone

Murray's Patio town's newest dine-and-dance.

Guy Wiggins exhibiting paintings here until May 1.

The quick-and-dirties are offering the second cup of java free.

"Third Little Show" premiere scheduled for Shubert May 4.

Sign on "Cheap John's" clothing store: "Sale — We Are Disgusted and Busted."

Alec Watson will never be the same after a week of Tex Guinan and her gals.

Prof. Baker still taking bows for his Yale theatre production of "Winter's Tale."

Bushnell Cheney's Jitney Players will have a stock season at the Madison this summer.

Sidney Price, N. Y., got jail and fine for mulcting local femme composer of $800 on promise to place her songs.

Honolulu

By Mabel Thomas

Fox company here for the 'Black Camel."

Bert Kalmar, song writer, and wife on the beach.

Hoot Gibson traveled with the company to be with his wife, Sally Eillers.

Geraldine Palmer, second woman of the Wilbur Players, returning to San Francisco.

Harry Weinberg of Des Moines honeymooning here. Handsome bride. Stunning couple.

Mrs. Warner Oland and Mrs. Phillip Klein, and many of the wives, with the Fox company.

Boston

By Len Libbey

No gigolos yet.

"Dime a dance" joints officially banned.

Rum ships scared off temporarily by radio raids.

Joe DiPesa predicts big summer dancehall biz at the beaches.

Jimmy Ellard to m. c. indefinitely at the Met after a season in Houston, Tex.

City Censor John Casey back in Mayor Curley's office in the pink of health.

Karyl Norman will carry on his floor work at the Cocoanut Grove for a while.

Pat Rooney and Marion Bent celebrated their 27th anniversary here last week.

Al Duffy, who has gone columnist for Hearst, is buttonholing friends for printable gags.

Raymond Fontaine, local night club fav, has been granted a divorce decree nisi by Judge Dolan.

Leo Reisman was fiddling for $1 a Saturday 16 years ago this month in a local department store.

Al Somerbee has landed Primo Carnera for stock burlesque at the Old Howard. Ann Corio, too.

Lloyd G. del Castillo, broadcasting organist, tried singing last week —and then came the morning mail.

Grace Meda Pryor, formerly in "Greenwich Village Follies," is contesting the divorce proceedings brought by her husband, John Pryor, who owns a string of Florida theatres.

Jacksonville

By H. W. Schaefer

Charles Lankford left the Imperial for farming.

Two back in Jacksonville are John L. Crovo and Jesse Marlowe.

Guy A. Kenimer, Jack Fitzwater and Jack Hodges go for daily sun baths to keep fit.

Information on picture industry in Florida requested by League of Nations. Similar surveys all over country.

Jacksonville's showman, John T. Alsop, Jr., will boost Florida as a summer resort over Philadelphia radio soon.

Three racing bills this seassion. Chances fair for local option parimutuels, regulated by a state athletic commission, also controlling boxing and greygrounds.

Post Roads

By Al Crawford

Sunset Hill Country Club, Ossining, declared bankrupt.

Al Dasburg has taken over the White Swan Inn, White Plains.

Louis G. Speidell promoted to managing editor of Mt. Vernon 'Argus."

Policy slip peddlers faring badly in Westchester. Conviction draws a jail sentence.

Report 1,000-seater for pictures in Scarsdale by indie interests. No theatre there now.

Charles Butterworth, in the comic, was once a reporter on the Mt. Vernon "Argus."

Negotiations on for the purchase of Elsie Janis' home, Tarrytown, by Civic League of that village.

Walter Tupper Jones, of Civic Rep, New York, directing Little Theatre tournament, White Plains.

White Plains all het up over the King and Queen of Siam who come this week for a two-month's stay at Whitelaw Reid mansion. City decked in holiday garb.

Warners has acquired a plot of ground in Mt. Vernon and rumor says a new theatre. Harry Warner resides near that town.

San Francisco

By Walter Rivers

Cliff Work in and out of town twice last week.

Film row golfers are fighting shy of Charlie Thall. Last week he broke 100.

Royce Briar, Federal reporter for the "Chronicle," can write "author" after his name. D. Appleton has his first novel, "Crusade," ready.

Baltimore

Legit season has folded. Most local customers thought it exited some time back. The leanest season on record, and the shortest.

Marriage of Eleanor Woodruff, actress, to Dorsey Richardson, banker and former diplomat, of local interest. Richardson a former Baltimorean.

Providence

By A. A. Marcello

Charles McCleary of Loew's State, back to New York.

Ed Fay is a town crier, which means something here.

Jim Hart, local scribe, is working on his second novel.

Brad Braley is back at the Paramount after vacationing.

Mayor "Jimmy" Dunne goes to Boston to see good shows.

Democrats refuse to dine with Republican legislators (news item).

Daylight saving time, bugaboo of local theatre men, starts next Sunday.

Neighboring city of Pawtucket is still bragging that it gave Jane Winton and Ruth Clifford to the screen.

Ralph E. Bailey, local city ed., has been reading reviews on "Front Page." Now he's wearing a cute hairy upper lip.

Big shots here backing move for subscriptions to bring well known opera stars here next season. Lawrence Tibbett and Lily Pons already engaged. First time such a move attempted here.

Akron

By Rex McConnell

Unemployment much improved.

Song hawkers on all downtown corners again.

Zepple Inn, new eatery, opens with Co-Eds, local femme band.

Dramatic stock out at the Grand after six days. Burlesque returns.

Terrace Gardens, roadhouse, open with Harry Draper band officiating.

Earle Poling, concert promoter, books Com. Byrd in Mansfield and other Ohio spots.

Running races may be revived. But opposition from sheriff's office promised.

Air Feast

(Continued from page 45)

ship." His time was four minutes and 40 seconds. The former police commissioner meant well but he slowed up the program.

Harry Hershfield, cartoonist, humorist and actor, was m. c. doing the excellent job he does always. After Hershfield introduc himself and said his hellos to the invisible guest, Jay C. Flippen went on with a ditty. He was followed by Walter Winchell, introduced by Hershfield as "a literary midwife." Winchell could not resist a plug for himself and the Daily Mirror. He did his in three minutes flat. Nan Halperin was next with her bridal number.

Jack Lait was excellent. He said directly to Harry: "Your hair should be white because the rest of you is. When I read you are out again it will be a blessed event." Right there Hershfield said there were a lot of kibitzers at the broadcast and "we have columnists all sizes." Lait kidded about "notes" and "ad libbing."

Sobol Solo

Louis Sobol held his remarks to one minute with no mention of the Graphic. The Schnozzles crashed in. The trio did the Broadway number in 3½ minutes.

Al Lichtman of United Artists was briefest of all, speaking for 40 seconds and Mike Simmons of A. M. P. A. was on 75 seconds. Ethel Norris closed the broadcast with a song, the running time going 30 seconds past the half hour

"Banquet on the Air" seemed all too short. Hershfield took four minutes and 40 seconds for his announcements, gags and cracks, all good. Donald Flamm of the station was merely introduced.

The tribute was conceived by Joe Weil, exploitation director for Universal Pictures who conducted the broadcast. He scrupulously kept his name out of it.

Widow's Loss

(Continued from page 45)

far as to suggest the forming of a company. And all the time my money was being used. We quit after going to Munich and came to New York.

"Silz disappeared after he returned to New York. When I saw I was swindled I notified the District Attorney's office," she is quoted as stating to prosecutor Frankel.

The defendant had just paraded with some fellow soldiers on 5th avenue, when arrested. He was in jail only a short while. Dr. Ewald is stated to have gone on his bail of $20,000. Magistrate Dreyer may hear the case in 300 Mulberry street this week.

Silz [illegible] general denial. W[illegible] never heard of Sil[illegible] reporters.

Superstitions

By Ruth Morris

No member of an ancient religious cult had more rituals for warding off misfortune than the average actor. People of show business are not content with ordinary propitiations that comfort the rest of the world, nor are they satisfied with universally accepted beliefs within their own circle.

Actors, as a whole, believe it hard luck to whistle in theatres, to pass each other on back-stage stairs, to carry a round-top trunk or give the tag-line of a play at rehearsal; actors, as individuals, have personal superstitions, unique, quixotic, peculiarly their own. They live, secure work, and are prepared to die by their individual methods for gaining the favor of the gods. The following are just a few of Show Business' extraordinary superstitions:

Jack Norworth puts on his hat before making up for a performance.

George M. Cohan never starts to write, rehearse or produce a play on a Friday. He always tips his hat to a load of hay and is reputed to believe that any dancer who starts a routine with his right foot is all wrong.

Willie Collier touches all visible wood before going on stage.

Lew Fields remembers whatever word came to him as he left his dressing room opening night, and repeats it before succeeding performances.

Roxy thinks it is hard luck to pick up anything he has dropped.

Charlie Case knew he'd be a flop if he didn't twine a piece of string about his fingers while doing a monolog.

Fannie Brice won't open congratulatory wires until after her opening night performance.

Touching Question

Jack Pearl has trousands of superstitions, his oddest, a whispered conversation with himself as he stands in the wings waiting for his first cue. As nearly as anyone can tell, he asks himself something like this: "If I were to pass you on 47th street and didn't have a dime, would you give me the price of a cup of coffee?"

Palace, N. Y., has eliminated No. 13 dressing room.

If Loney Haskell picks up a few pins backstage before a public appearance, he knows he'll be a hit.

The Barrymores send a raw apple to the debuting member of the family.

Schumann-Heink saves locks of her hair and would consider herself doomed should she lose the three bone hairpins she has used for over 30 years.

Eva Tanguay believes it hard luck not to whistle in dressing rooms.

An entire chorus on First National's lot refused to wear a group of peacock costumes, each girl believing she would suffer injury as a result.

Belasco considers his show has a better chance if it opens in Washington.

Never Changes Shirt

Macey Harlem wears the same sweat shirt from the beginning to the end of a theatrical season.

Enrico Caruso fled in the opposite direction whenever he saw a nun.

Paul Whiteman carries five charms.

Florenz Ziegfeld wears blue shirts opening night to insure the success of his productions. He has countless reproductions of elephants in his home and office.

Al Jolson on opening day won't go on-stage unless he has a white handkerchief in his upper left hand pocket.

A Garageman's Say

Providence, April 21.
A local garage is advertising "Austins dunked for 25c."
In case there's a doubt, that means bath-tubbed and dusted.

SIR JOE IS SOMEWHAT DUMB AS A WITNESS

What's your name?"

"Sir Joseph Ginsberg, world's greatest entertainer and king of the radio."

"Where do you live?"

"With Mr. Willie."

"At the time of this accident, where were you?"

"I was asleep."

"Where?"

"At Mr. Willie's."

"Where does Mr. Willie live?"

"In a flat with two bathrooms."

"Were you sleeping in one of the bathrooms?"

"No, I was in my bed."

"Why did you mention the flat had two bathrooms?"

"Because it's the only flat I was ever in with two bathrooms."

"What do you know about this accident?"

"Nothing."

"Why are you testifying?"

"I was told to."

"By whom?"

"A lawyer."

"What did he tell you?"

"How to answer questions."

"What questions?"

"I can't remember unless you ask me them. He said you would."

"Suppose I had asked you about these cars crashing into each other? Was that one of the questions he told you to answer?"

"Yes."

"What did he tell you to answer?"

"To say I saw the crash."

"And if I asked you which car's fault it was what are you to answer?"

"The other car."

"What other car?"

"I don't know. That's not one of his questions."

"If I ask you now if you saw the crash what will you say?"

"Yes."

"But you said you were asleep at the time!"

"Yes."

"Then you were asleep?"

"Yes."

"How could you have seen the crash?"

"That's not one of the questions."

"What did you say your name is?"

"Sir Joseph Ginzburgh, world's greatest——"

"Never mind the rest of that, Mr. Ginsberg."

"Sir Joseph Ginzburg world's greatest ent——"

"Ginsburgh, do you know what perjury is?"

"Yes, sir."

"What is it?"

"Mr. Willie has got it."

"Got what?"

"Per jury."

"Where did he get it?"

"In the White show."

"What do you think perjury is, Mr. Ginsberg?"

"Sir Joseph Ginzburgh, world's—."

"All right, Sir Joseph, we know who you are. What else did the lawyer say?"

"He said if I answered everything okay, I would get $100."

"Have you answered everything okay?"

"Yes."

"Your Honor, I ask that a lunancy commission be appointed for this witness."

"Granted."

Joe's Jam

"So you see," said Sir Joseph in mentioning the jam he had fallen into, "everything is against me. That was professional jealousy by that lawyer. He beat me out of $100.

"I'm going to tell Mr. Willie and put on the cry act for him. He'll give me that $100. I'll tell him it was $200."

Sir Joseph added he could see no wrong in doing a favor for a lawyer for $100.

"I hear they get more than that for some favors," Joe mentioned.

Round the Square

Songwriters and Ping Pong

It used to be a secret, Broadway's songwriters' yen for ping pong. Now that ping pong is socially oke, the boys are even entering tournaments.

Ping pong has been in for the past two years, thanks to the help of the gay lads of Broadway. They turned to it as a form of exercise that would protect their pretty hands. Handball held the menace of accidentally running into the walls of the courts with outstretched digits, golf did nothing but ruin their dispositions and place ugly callouses on sensitive knuckles, tennis had 'em gripping the rackets too tight for pianistic relaxed fingers.

Ping pong was only left to the competitive gents who would keep the piano playing industry safe for fingering.

When the ping ponging doors of the fashionable east side suddenly opened to them, Broadway songwriters proved to be whizzers. They smashed the balls, unleashed demon serves and slammed their rackets. Politer opponents faded. The ping pong tournament last week at the Hotel Pennsylvania for the national ping pong championship was knee deep in songwriters.

Booze Boats' Coast Service

Another wrinkle on Coast retail bootlegging methods is the high-powered boy in Hollywood who carries around typewritten manifests of ships leaving Canadian ports. Clients select from the lists and get in touch with him when the ship is off San Pedro.

Legger takes his clients out on speed boats to the waiting vessel, and after sampling the line of goods, prospect orders what he wants. It is delievered the same day, allegedly preventing cutting or funny business in transit.

Lew Brice Not Certain What a Gigolo Must Be, But He'll Take Chance

Frank Fay as a gigolo.

"Sure," said Frank, "I don't think it would be at all bad. If you can date me up that way, let me know.

"As a matter of fact, there are a lot of gigolos on the coast, but they are all incog."

Mr. Fay thinks that the gigolo racket is swell. A lot of cronies of his in his dressing room wanted to be gigolos, too. Lew Brice was that anxious. Thinks he'd be a swell one. Doesn't know his qualifications, but likes the idea.

At the mere discussion of the gigolo puzzle, a number of young men appeared in the dressing room doorway, to eagerly explain they weren't unwilling to donate services.

"Variety's" sobbie, having a low opinion of men anyway, wasn't impressed, but all this might have been a shock to a nicer girl.

"Really," said Frank, "the gigolo is a living institution now, and I think the public has come to accept him as such. I am strong for gigolo roles in pictures. It is a new and colorful idea to sling a picture on. An actor, they say, must be careful how he treats women in pictures. I made a gigolo talker, but I had to clean up the character. He had to be fundamentally a gentleman and lose the girl in the end. I would rather have had him go through with the thing, date the women up and give them a raw deal generally. I think it would have been more real. But I did not dare take the chance."

Better in Hollywood

There is no longer the feeling in Hollywood that legit actors are intruders, Fay says. An opposite reaction is taking place. The picture people feel they have submerged show business and are anxious to take advantage of anything show business can bring them. Any difficulties eastern talent experiences in dealing with picture people must be due to their own refusal to co-operate.

It is a matter of give and take. Unless this is done no arrangements satisfactory will ensue.

$225 IN INDECENT FILMS

Jack Siegel Held for Trial—Cop Tells All About It

Detective Harry Browser, former vice cop, testified at length before Magistrate James E. McDonald in West Side Court on the arrest of Jack Siegel, 28, picture operator, of 419 Watkins street, Brooklyn, in the office of George Kuttin, theatrical booker, 1587 Broadway.

Kuttin, however, was not arrested. Browser and several other detectives seized reels of four pungent films: "Strictly Business," "Fishing," "Judge" and "Chiropodist." Four young women who described themselves as "Wisecracker," "Saxo Player," "Dancer" and "Songster," were permitted to leave by Browser, who warned them.

The films were found in a refuse can in the hallway. They were exhibited later by the censor board of the State. Charles Bamberger, aide to John S. Sumner, was present.

Browser narrated he had negotiated with Kuttin for a party of jaded brokers. "I want some cooch girls and hot films," he said. Browser testified that he paid Kuttin $25 on account. Total bill was to have been $225.

The interview occurred April 8. April 10, Browser testified, he saw Siegel enter Kuttin's office. He followed, but Siegel had placed the films in the refuse can when he recognized Browser, whom he knew before the latter became a cop.

Sobbing Over Folks

When Browser entered the office he couldn't find the films. After a little sweating, Siegel told where the nasty films were, testified Browser. The latter stated Siegel then admitted bringing the films.

An attorney for Siegel sought to show the arrest was illegal as Browser had no warrant. Siegel waived examination through his attorney and was held in $500 bail for trial in Special Sessions.

Siegel began to cry and sobbed that his folks would expire if they learned of his arrest. He got the bail.

Film for Bad Boys

(Continued from page 1)

in his problem of correcting delinquency among his charges.

McElroy has placed all his boys on a competitive basis to be good. Report cards from school teachers decide those who use the free film show.

The Hollywood theatre in East Providence is co-operating, passing out 20 tickets each week for its Saturday morning show. To the boys McElroy is the "cat's whiskers."

NEW YORK THEATRES

DAVID BELASCO presents
HELEN GAHAGAN in
"TONIGHT OR NEVER"
"Miss Gahagan has a powerful, well-trained voice of operatic dimensions and could make her mark as a singer if she were not also an actress of extremely high voltage."—Robert Littell, World.
BELASCO Thea., W. 44th St. Evs. 8:40. Mats. Thurs. and Sat., 2:40

MAX GORDON presents
Clifton Webb
Fred Allen Libby Holman
in
"Three's a Crowd"
"Greatest revue ever produced in America."—Garland, Telegram.
SELWYN W. 42d St. Eves. 8.30. Mats. Thurs. & Sat., 2:30

E. RAY GOETZ, Presents
THE NEW YORKERS
FRANCES WILLIAMS, CHARLES KING, HOPE WILLIAMS, ANN PENNINGTON, RICHARD CARLE, MARIE CAHILL
WARING'S PENNSYLVANIANS and CLAYTON, JACKSON & DURANTE
1,000 CHOICE SEATS $1, $2 and $3
Eves., 8:30. Pop Price Mats. Thurs. and Sat.
BROADWAY THEATRE, B'way and 53d St.
Seats Selling 6 Weeks in Advance. COl. 5-6445

A. H. WOODS presents
ARTHUR BYRON in
"FIVE STAR FINAL"
CORT THEATRE 48th Street East of B'way
Evs., 8:40. Mats. Wed. and Sat., 2:30.

Gilbert Miller presents
"The outstanding dramatic success of the season."—Burns Mantle, News.
Tomorrow & Tomorrow
A NEW PLAY BY PHILIP BARRY
with Zita JOHNSON & Herbert MARSHALL
HENRY MILLER'S 124 West 43d Street
Eves. 8:40. Mats. Tue., Thur. & Sat. 2:30

"A splendid American playwright at her best."—J. Brooks Atkinson, N. Y. Times
JOHN GOLDEN presents
AS HUSBANDS GO
by RACHEL CROTHERS
JOHN GOLDEN Theatre, W. 58th St. Cir. 7-5678.
Eves. 8.30. Mats. Wed., Thus. & Sat., 2.30

DANIEL FROHMAN says:
"One of the simplest and greatest love stories ever written."
CHANNING POLLOCK'S Big Hit
"HOUSE BEAUTIFUL"
APOLLO Thea., W. 42dST. Eves 8:40, $1 to $2 (Inc. Sat.) Matis. at 2:35. Wed. $1 to $2, Sat., $1 to $2.50
Phone for reservations WIs 7-2400

THEATRE GUILD PRESENTS
Miracle at Verdun
By HANS CHLUMBERG
MARTIN BECK THEATRE, 45th St. West of Eighth Ave.
Eves. 8:40. Mats. Thurs. and Sat., 2:40

Getting Married
By BERNARD SHAW
Eves. 8.40. Mats. Thurs. and Sat., 2.40.
GUILD THEA. 52nd St., West of Broadway

ROXY 50th St. & 7th Ave.
"QUICK MILLIONS"
Fox Movietone Racketeering Romance with SPENCER TRACY—Sally Eilers
ON THE STAGE: Triumphant return of Patricia Bowman, Orchestra, Roxyettes, Roxy Ballet Corps, Roxy Chorus
Beg. Fri., April 24—"Doctors' Wives"

SECOND WEEK
Norma SHEARER in
Strangers May Kiss
with Robert Montgomery
Revels, Mitchell & Durante, Chester Hale Girls, Bunchuk, Orch.
CAPITOL B'WAY & 51st St.
Beg. Fri., April 24—William Haines in "A Tailor-Made Man"

DWIGHT DEERE WIMAN presents
MARY BOLAND
in Paul Osborn's Comedy Hit
VINEGAR TREE 6TH BIG MONTH
PLAYHOUSE W. 48th St. Eves. 8.40. Matinees, Wed. and Sat., 2.40. Byrant 9-2628

RKO
MAYFAIR B'way & 47th Continuous Shows
CIMARRON
STARTS FRIDAY
CONSTANCE BENNETT
in "BORN TO LOVE"

GLOBE B'way & 46th Continuous Shows
LEW AYRES
in "IRON MAN"
With JEAN HARLOW
ROBERT ARMSTRONG

PALACE 47th St. & B'way. Mats. Daily, 2:30.
Peggy Hopkins Joyce
AL SHAW & SAM LEE
Blossom SEELEY & Benny FIELDS
Gene SARAZEN & Johnny FARRELL

58th ST. Bet. Lexington and 3rd Aves.
Wednesday to Friday—April 22 to 24
WOMAN HUNGRY
with LILA LEE
BUSTER WEST
Other RKO Acts

86th ST. Cor. Lexington
Wednesday to Friday—April 22 to 24
WOMAN HUNGRY
with LILA LEE
LILLIAN ROTH
(In Person)

"Burlesque" Proposed Again

"Burlesque" may be revived. An independent manager has that in view.

Hal Skelly has been propositioned to again play the lead, as in the original, which was presented by Arthur Hopkins several seasons back.

Going Places

By Cecelia Ager

Proximity to the fashion center of America works its insidious way even with tanbark femininity. The circus in Madison Square Garden loses some of its magic encased within solid concrete walls, but the women are out in their newest finery, every sequin solidly in place, to make amends.

This assemblage under one roof of all the opening acts in vaudeville doesn't have to feel ashamed of its looks in the Big City. It has studied the fashions thoroughly, only its style information seems to have been about a year late in arriving.

The matriarch of an equestrienne family stands in the center of the ring in a pink satin ball dress, with drapes, panels and a low waistline, but her arms bear long white kid gloves, indeed. The aerialists have discarded their long pink tights for two-piece affairs of white jersey and trunks belted neatly like bathing suits, but there are sequin monograms aplenty. Circus ladies are slimmer this year, but their hair remains in the tightest of permanent waves. Their smiles would do credit to the latest musical comedy ingenue, but they've kept their gold teeth. A little of the old with their something new, that's the circus ladies' attitude toward style. An independent bunch, conforming just so far, and no more, susceptible to the variances of feminine modes, but too concerned with keeping their muscles in trim to let fashions make puppets of them. Troupers first; style intrigues them, but can't make them its slaves.

A New Find

Sylvia Sidney's first picture, "City Streets," at the Paramount, stamps her an exciting screen find. She's a brand new type, distinctly individual, combining sex appeal aplenty with that other precious quality, youth. She is a strange sort of beauty, who is yet a deeply emotional actress.

When she's supposed to be in love with a fellow, it's real. She plays two scenes with Gary Cooper that are going to have the flaps swooning with delight. Her rage at her lover's stubbornness when she beats at him in her fury, is fine stuff. The genuine happiness she expresses when he visits her in prison, her joyful groping only to touch him through the wire netting that separates them, is infinitely more convincing than reels of kisses.

There's a feeling of the poignancy of young love in this picture which is just the kind of thing for the gals. Her voice is low and husky, just right for the young ripeness of her. She's a hard little kid in this picture, but what wouldn't she do for her man.

Wynne Gibson gives another fine portrayal of a gangster's moll that would steal the picture with any other lead. The excellent photography that does right by Miss Sidney aids Miss Gibson as well. She never looked better, or more revengeful, when shelved as usual for a new girl.

French on the East Side

Ann Codee, at the 58th Street frightened the audience a little when she walked out majestically and started singing a song in French. Those people wouldn't give you two cents for a song in a foreign language, even if it is art. Miss Codee meant them no harm, however, she just wanted to plant her Frenchiness.

Her bright blue chiffon dress with a metal brocade jacket and black velvet Russian turban wouldn't do it so she had to sing in her native tongue. Once that was over, with the aid of Frank Orth and a stooge, she flung herself violently about the stage, slapstick, accent, large voice all mixed together with magnificent Gallic zest.

Bradford, Grisham and Van Alst followed, a pleasant but anemic collection of dancing and slightly amateurish special material, delivered with great willingness. Biscuit chiffon made with a well fitted long basque and full skirt of ruffles, and a large matching horsehair hat, lifted off her face, let the audience find out, almost too late, that the act has a genuinely attractive girl with a good figure besides.

Old Acts and New Ideas

The State show this week will please every sort of taste. Sophisticates are taken care of, youngsters will be happy, and plain old fashioned vaude patrons can watch a first class skating act produced in a brand new style.

Opening on a dark stage, three Sandy Lang girls in phosphorescent crinolines glide about in an old fashioned waltz. No one can see their skates at first, but at last comes the pleasant click of wheels and everyone whispers, "They're skating!" One girl does a tap on skates, a pair in phosphorescent wooden-soldier costumes march on wheels, and another speeds about dressed in rhinestone trunks and rhinestone bolero.

Eileen Dougall's act is drawing room stuff; smart clothes, fine accompaniment from a sweet five-piece orchestra. Miss Dougall's voice is small but her diction excellent. Her two dresses are nicely fitted affairs of satin, the first baby blue satin set off with a pink bow at the joining of its long basque to the flared skirt. Second costume, oyster white, is seamed in spirals to hug the hips, accented by a bunch of violets at the waist, matched with violet satin shoes and chiffon handkerchief. A nice act, good to look at, pleasant to listen to, but a little too subdued for a large, hearty house like the State.

Clever Chorines

With interesting routines, appropriate costumes and stirring music, the 24 Evans-Bines Girls sweep across the Paramount stage the hit of the show. March music is thrilling enough in itself, but when to it is added a ballet in red, white and blue executing military manoeuvers on its toes, an audience is vociferous about its gratitude.

On a dark stage, the ballet was accoutred with radium-painted rifles which clicked smartly and in perfect rhythm; great showmanship.

First these smartly trained precision girls dress the stage in yellow organdy bound with black. A conservative group of costumes, to build up the next, the military ballet ones; red jackets, black Sam Browne belts, tin hats, white long ballet skirts, blue slippers and petticoats. Finally they twirl gracefully in orchid chiffon princess sheaths with stylized violet taffeta ruffles at the hemlines.

Stadler and Rose, the girl in blue crepe ruffles and a pink blouse, are masters of loose-jointed dancing.

Too Much Show

The biggest show in town at the Hippodrome doesn't mean the best nor swiftest, just longest. Saturation point in entertainment is reached when the clock's gone around for two hours and a half; anything beyond that and you forget whatever you may have enjoyed.

Aussie and Czech open. The man throws hatches and flicks whips at the lady. She's pretty and faces him bravely while he teases a handkerchief out of her bolero pocket. It is her nimbleness and prancing that do so much to put the act over.

Lydia Barry has a time of it at first, getting the audience to pay attention but soon she has them worn down with good, hearty delivery. When she's finished they almost, but not quite, demand the encore she gives so quickly. Her blue velvet dress is with a loose hanging jacket and smartly becoming turban help.

Madie, of Madie and Ray, is a darling looking little dancer, young and chubby, who has a penchant for back bends. Her last costume is her best, a vaudeville version of a cowgirl. Her compact style and effortless work, coupled with a fresh prettiness, get her a rousing hand.

Did You Know That—

Bob Murphy and Julie Johnson are back again at the Montmartre, where they made their New York debut ...Phylis Haver is returning any day from Honolulu... Frank Sinclair (retired from show business), has settled in Louisville, Ky., in the bill posting business...Ann Greenway looked sweet walking down Fifth Ave. in a dark blue and white polka dot suit and a silver fox fur...a great trio will be broken up when Veree Teasdale leaves "The Greeks Had a Word for It"...Gertrude Lawrence has gained nine pounds and is much better...one of the sweetest dogs in the world performs each night in "The Barretts of Wimpole St."...Lou Holtz and a lovely young lady played tuuuurrrrific golf at Lakeville the other day...Carlotta King has been very well received in opera in Canada...that is Eddie Buzzell's voice as the radio announcer in "Dirigible"... Florenz Zeigfeld, Gene Buck, Mr. and Mrs. Walter Winchell, Sailing Baruch, Mr. and Mrs. Sol Lesser, Dick Rowland, and Kitty and Ned Marin all in Dinty Moore's the other night ...Joey Ray may be in the next "Follies"...Gertrude Vanderbilt wore a light suit with a dark brown straw sailor hat, boarding a taxi on Madison Avenue...Mrs. Jack Haley was a picture in Central Park on Sunday...what has become of Lucille Mendez . . . Virginia Smith has been broadcasting at WBNX...Mrs. Laurence Schwab bids fair to become a champion golfer...

Leatrice Joy's Luck Is With Her and Jewels; Gets 100 G's (?) Back

Bridgeport, April 21.

Leatrice Joy had completed a vaude engagement in Boston and was driving her car to New York with all her personal belongings—including $100,000 in jewels. Not taking any chances on a hold-up Leatrice carried the jewels in a large handbag.

Nearing Danbury Miss Joy stopped at a wayside stand for gas and oil and while the attendant was filling the order Leatrice stepped into a combination rest and storeroom.

The handbag slipped unnoticed to the floor. She drove away, not discovering the loss until she arrived at her apartment in New York about 5 p. m.

Almost frantic with fear, she stepped on the gas for Danbury, realizing she must have dropped the bag at the filling station, her only stop. She did not trust to phone or wire and drove her own car.

Norman Adie of Norwalk, employee of the gasoline company, paid a visit to Danbury and stepped into the storeroom. He discovered the handbag on the floor.

He reported the find to the station manager and then took the jewels with him to his home in Norwalk.

When Miss Joy arrived in Danbury she again stepped on the gas and headed for Norwalk, where the jewels were returned to her.

Leatrice expressed her regret at being unable to reward Adie then for his honesty, revealing her cash on hand was down to $7, but promised a remembrance when back in New York.

MARRIAGES

Joseph Schlitter, musician, Jamaica, L. I., and Catherine Barber, non-pro, have filed marriage intentions at Stamford, Conn.

J. R. Beale to Barbara Rigdon, non-pro, April 5, Greeley, Colo. Groom is manager of the Columbia film exchange, Denver.

Don Connolly to Georgine Fox, non-pro, at Chadron, Neb. Groom is a Columbia film salesman. They will reside in Denver.

Lewis T. Palmer to Grayce Scobell, April 16, in Rochester, N. Y. Groom is a musician and the bride a cabaret performer.

Ruth Wanda McCoy to James Lyons Crane, actor, April 16, in Hollywood. Bride is picture actress. Groom is a son of the late Dr. Frank Crane, and former husband of Alice Brady.

Abe Lyman, orchestra leader, and Thelma Todd, film actress, to be married shortly.

Ted Powell, banjoist in Abe Lyman's band, to Ann Silton, picture actress, in Hollywood, April 19.

Katherine Hayden to Albert J. Stone April 17 in Hollywood. Bride is legit actress. Stone is vice-president of the Erie Railroad.

Armand Kaliz, screen actor, to Madeline Hatch Wiener, non-pro in Tia Juana, April 19.

BIRTHS

Mr. and Mrs. Abel Baer, son, in Lenox Hospital, New York, last week. Father is songwriter.

Uncommon Chatter

By Ruth Morris

"God's Gift to Women" is the title that invites feminine patronage, but the film on view within the Strand is far from Heaven-sent. "God's Gift" unreels as a cinematic booby prize a tepid attempt to surround Frank Fay with the excitement and glamour that draws women to the box office.

It is possible to giggle at the dilemma of a reforming playboy haunted by his past, but it is not possible to accept Mr. Fay as a thrilling Don Juan whose conquests are legion. Miscast, the hero further disappoints feminine fans by losing dignity in an attack of scenario-enforced hypochondria. When he later digs for comedy by selecting appointments for his own funeral, it is enough to send sensitive spectators flying from the theatre.

Louise Brooks, Yola d'Avril, Margaret Livingston and Joan Blondell, wraiths who haunt Hollywood's Don Juan, are substantial ghosts in horse-hair hats, sable wraps and sleekly moulded faces. Alarmingly energetic, each is intent on subduing rivals with a bitter word, or, if that will not suffice, by scratching their eyes out. Laura La Plante alone is calm and collected. She has read the script. She knows, in the end, she'll get her man.

Tougher Gangsters

Until "Quick Millions" came along to muddle an accepted formula, women in gangster pictures were of two types. There was the gangster's moll, a heartless wretch who eventually conspires for the hero's destruction; there was the high-born lady who, knowing the gangster's shortcomings, loved him for the manly heart beating beneath a rough exterior. "Quick Millions" alters a familiar plan, and the audience doesn't quite know what to do about it.

This gangster's moll, sincerely acted by Sally Eilers, is a good scout who knows when she's been discarded, but never ceases to love her man. Marguerite Churchill must be the heroine, she looks like the heroine with her sleek new haircomb, nice clothes and all; she even talks like the heroine, but her well chosen phrases are too eager to admit she's a snob. She completely ignores the rudiments of a gangster heroine by not immediately sensing the potentialities of fine citizenship in a rough diamond.

Picture audiences, preferring their characters true to type, are not prepared for such situations, nor do they know just what to make of a racketeer who has no fine ideals, who makes no apologies and who strikes women without immediately regretting his cruelty. This treatment, plus confused exposes of racketeering methods, is incomprehensible to feminine audiences.

That Roxy Audience

The Roxy is happiest when it indulges in some colossal trick of legerdemain. Roxy audiences pretend excited surprise when an enormous stage prop breaks into the separate units of a Roxyette dancing line. Never for one moment do they let on that they knew it would happen all the time. At the conclusion of the presentation, the Roxyettes return to whatever stylized pattern gave them entrance, hiding their heads, sure no one can see them. It's a touching vote of confidence on the part of entertainer and entertained.

This week a large curtain of white lace blandly believes it conceals the presence of the dancers. The audience tries to think so, too, and everyone is happy when the Roxyettes turn around with a figurative "Look who's here. Surprise, surprise!"

The audience hasn't dared inspect a gob of white lace, pendant from a cable in center stage, for fear of discovering whom it conceals before the Roxy is ready for them to know. A large painted hand descends from the flies, lifts the lace, and there is Pat Bowman all ready for a solo. Who'd ever have guessed it?

The costume department usually contrives something more imaginative than leotards for precision routines, but it was not equal to this week's task of clothing "Happy Feet." Purple slippers with large golden bows do their best to brighten drab satine leotards, one hip appliqued with golden fans to match tall, ineffective head-dresses.

Women's Wear at the Palace

Palace ladies agree on what the well-dressed actress should wear to compensate city-bound theatregoers who must remain in town over a lovely Spring week-end. With one accord they choose white, cool and refreshing. Color monotony is overcome by the varying lines of gowns remarkably suited to the personalities of their wearers.

Peggy Joyce prefers the chaste lines of classic drapery that quietly emphasizes an emerald and diamond necklace and an arm burdened with brilliant bracelets. A black patent leather belt indexes a small waistline, while Peggy's slithering movements do all that can be done to show off a supremely artful gown.

It isn't important to women in the audience that Miss Joyce's speeches are delivered in strained monotone or that she stumbles woefully over some of her lines. They are interested in inspecting her clothes, her style, discovering the secret of charm that has crept into newspaper headlines.

The Dodge Twins choose to wear black and white pajamas as the basis of three costumes.

Blossom Seeley's white crepe is beautifully hung and completed by a fur-trimmed jacket whose long, loose triangles emphasize dynamic gestures. The fur is sable, finding accompaniment in bronze slippers and belt buckle.

Betty, skating with Earl and Jack, introduces a hint of ice and snow with her abbreviated white satin, bordered with lapin.

Not a Leotard in Sight

If all vaudeville had the costume variety of this week's bill at the 86th Street, clothes critics would not be driven dotty trying to find new words to describe old leotards. Three dance acts on the bill and not a leotard in the bunch. That's a panic!

A variety of costumes proves that dancers need not rely on the trite abbreviations that overrun vaudeville bills. For a tap routine with four evening-suited partners there is the possibility of the dance rig, contrived of turquoise silk blouse and long black trousers, worn by Edyth Karen; or her blue bathing suit, Patou type of divided skirt held up by self-material straps over an apricot satin blouse.

Thelma White is no less resourceful. Her first dance suit is a transparent white chiffon, tiny kilted skirt studded with rhinestones, bodice interestingly trimmed with a glittering spiral band. A turquoise velvet jacket, peplum flaring over pink satin trunks, is the next variant. Borders of deep white fox, a white tricorn trimmed with turquoise tips, and white kid gloves achieve smarter style than any leotard.

The Spanish dancer with Don Azpiazu uses gay shawls and lots of gold lace, which doesn't seem as important as that the "Peanut Vendor," after a year of hackneyed repetition, is still fresh and alluring when played by a group that understands its subtle rhythm.

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15 YEARS AGO

(From Variety and Clipper)

Gilbert M. Anderson, better known to film fans as Broncho Billy, bought the Longacre theatre, New York.

Harry Fox, musical comedy, has signed with International Film Service to appear in a picture comedy.

Alexander Pantages lost a suit to Greenwald and Schickler, over canceling one of their acts after playing two weeks of a route over the Pantages circuit. They were awarded $2,500 damages.

Lewis and Gordon incorporated with Aaron Hoffman one of the stockholders.

George Primrose, the minstral, 62, married to his secretary Viola Trueblood, 28.

A Burlesque show at Daly's, New York, was stopped by the police from complaints over a cooch dancer, reported pretty raw.

Headline acts formed a bill which drew a crowded house to the Century, New York, and added $4,000 to the million-dollar endowment fund of the Actors' Fund.

50 YEARS AGO

(From Clipper)

Temperance folks were advocating music as a substitute for rum. Daily papers took it up commenting it would be okay if five or 10c worth could be bought, but it cost $1.50 to hear good music and bad music was not stimulating.

Circus animals were being moved out of Central Park and shipped to opening stands after quartered there all winter. The city received a nominal fee for stabling over the cold weather.

A new theatre seat had been invented which disappears through the floor when the audience rises. In case of false alarm of fire it is questioned how long it would be before the people get their seats back again.

Anna Dickenson, well known actress of this period, broke a contract with a manager because he asked her to put on trousers and play a boy part. She was upheld by the court, who said it was disgraceful to ask a lady to perform such an act.

Kuntz Brothers, biggest lager beer brewers in the east, lost $25,000 playing angel to show business. They lost another like amount at the same time through bad beer debts owed by saloon keepers.

Coney Island was preparing for a record summer after the Metropolitan district had suffered through one of the worst and coldest winters on record. Coney was being advertised for vacationing against European spots.

The east was completely sold on walking contests. They were called Heel and Toe contests and high money prizes were put up for the winner.

A new departure in "Uncle Tom" shows was given in New York to fight the big competition of other Tom shows. This one had two Topsys, two Markses, two donkeys and a flock of Siberian bloodhounds and jubilee singers.

Inside Stuff—Pictures

Cameramen and lab men in the Coast studios are continuing their experiments on super-sensitive film with super-critical minds. Nobody is going to be stampeded by this newest possibility in picture production. That was the tone of the Academy's experience meeting on the subject. Another conference in a few weeks.

Certain advantages of the "fast film" are generally admitted, such as less light on the set and consequently a more comfortable place for all working on it.

Whether there will be economical advantages, and how much, is a general question, and until it's settled there'll be no rush to change equipment.

One speaker at the experience meeting stated it would be necessary to use as many lamps as with the old film. The lamps would simply be smaller, and would require as much attention as the larger.

A report, unverified, is that Universal will make a portion of next season's program in New York, splitting it up probably along the same ratio as Paramount with its two studios. A site on the west side between 9th and 10th avenues is said to be in mind. From time to time various spots around Manhattan and the Bronx have been mentioned for U.

At the Universal home office it is said nothing is known of a New York studio, though it has been discussed frequently. As an experiment of what could be done, a short in the Detective Shadow series was made, with good results, at the Audio Cinema studio in the Bronx.

Truce between the Fox studio and Fox West Coast theatres' press departments was established by a dinner at which Winnie Sheehan was host. Glenn Allvine and Gabe Yorke respectively headed the studio and theatre staffs. Better working between both is insured. Clash on theatre exploitation dates back to "Big Trail" and "Just Imagine" last fall.

Yorke's idea on exploiting the FWC deluxers and chain houses is to re-establish the old system of a special man for each house and not work on the "city desk" assignment basis. Frank Whitbeck, former FWC publicity head, was conferring with Sid Kent in 'Frisco on a Paramount proposition over the weekend.

How Metro will handle the "asides" in "Strange Interlude" for screen transition may be solved by the method employed by the German director of "Das Lied ist Aus," a German musical. It shows a double-exposed "ghost" emerging from the actual figure and pummelling a vis-a-vis, whereas actually the words that are uttered are most amiable. This trick photography, or an off-stage voice, may be Alfred Lunt and Lynne Fontanne's new treatment for "Interlude" by M-G-M.

Both are signed, the players' $90,000 being $8,000 more than was paid O'Neill for the screen rights.

New subjects of co-operative research to be taken up this year by the producers' technicians committee of the Academy of MP Arts and Sciences on the Coast will include the possibility of eliminating cue sheets, use of supersensitive film, ideal screen dimensions, and camera and projector apertures.

Preliminary remarks on these fields for research were made at the quarterly meeting last week of the joint committee representing the money and the mechanics of studio operation.

Elimination of the cue-sheet is one economy the industry will gain as result of the standardization of release print leaders.

The Academy's blueprint on the make-up of leaders is being followed by the majority of producers. Some 4,000 projectionists in all parts of the country are sending to the Academy's technical bureau their comments on it, after practical handling of the standard prints. Consensus of these returns will guide Academy technicians in a final smoothing out of the standard specifications.

Chaplin is said to still have $40,000 coming to him for his end of "City Lights," four weeks at the Los Angeles theatre in L. A. Picture was premiered as first in that theatre with Chaplin and H. L. Gumbiner, owner of the house, agreeing on a guarantee to Chaplin of $150,000 for the first four weeks.

House is now in the hands of the receiver with Gumbiner holding the bag for $1,500,000, cost of the theatre after 12 weeks of operation.

Metro, following its policy of building up its own contracted list, giving as little publicity as possible to people brought on the lot as loans from other studios, did not utilize an exploitation angle for "Gentleman's Fate" trailer.

No mention in the trailer of Mervyn LeRoy, loaned by First National to direct, although "Gentleman" is a gangster story and LeRoy at present is riding on the crest of his "Litte Caesar."

Gradual elimination of the hi-hat attitude in Hollywood, taking place so gradually as to be almost unnoticeable to those on the scene, is a distinct surprise to those returning after several years.

One vaudevillian, spending a few days in the film town between jumps, went through a couple of studios and was heartily back-patted by many who had lorgnetted him on his last visit. It was too much for him. "Has anybody got a newspaper?" he asked. "Maybe I've struck oil."

If William Fox returns to pictures, other than in some capacity with the organization bearing his own name, further payment from the bankers on the $2,500,000 he receives as part of his withdrawal will not only cease, but court action will be taken to enjoin him from proceeding. This information, coming from Wall Street sources close to the entire Fox proceeding of a year ago, sets at rest all rumors concerning reported picture projects of WF.

RKO-Pathe's intention of putting Pola Negri in a picture based on Mata Hari, the spy, is expected to bring objection from Metro. It has Greta Garbo slated for such a story now being written on the lot, and announced several months ago its intention to film a picture under the title "Mata Hari."

Coincidently, the last Marlene Deitrich picture, "Dishonored," was a woman spy story.

Best customers at the Coast studio publicity departments for stills are the foreign imports. It's not uncommon for the alien boys and girls to buy them in batches of 100 and more.

Reason is the Europeans don't trust the publicity departments to get them what they consider fitting breaks in the home country. Imports protect themselves by shipping the photographs personally.

Los Angeles "Times'" war on the Coast picture circuits that cut down their advertising when the paper raised its amusement rates has now extended to the studios.

Studio publicity boys are finding it not only difficult to plant publicity copy, but what publicity printed goes in without the name of the firm involved.

Hollywood director layoff is picking up piker money with the testing gag.

He's advertising for kid players for a comedy company and charging 50 cents for each audition.

Ina Claire's determination to conquer Hollywood and make good in pictures is the subject of comment and approbation among her friends. They find themselves turned down or visited briefly during the social hours because of the star's desire to be 100% efficient on the lot.

Miss Claire occupies the Marion Davies guest house at Santa Monica but isn't partying much.

Film industry was not represented among the trade paper experts who conferred with President Hoover, Monday (20) on current business conditions.

Seven of the country's leading industries were named: Steel, Textiles, Oil, Automobiles, Chemicals and Banking.

Inside Stuff—Vaude

Usual squawks from the RKO vaude units that they're being cut too much when hitting the coast where they are augmented by four local acts. Judging by the shows as they percolate into Los Angeles, however, the cuts don't handicap any of the acts and tend to pep things up.

Vaude show necessarily must be trimmed to 90 minutes for the eight acts, in some cases eliminating the afterpiece hokum. Shows, in toto, seem to play well.

Further complaints are chiefly against the radio continuation. The troupers etherized for RKO in all towns.

Units all claim the radio stuff is n.g. They say that they have to improvise their own radio continuities.

Other hollers are directed at the house managers enroute. Latter don't want to be bothered with the radio thing because of other routine duties and they usually assign it to a head usher or an ass't mgr.

Result is that the principal comedian of the intacts must assume all responsibility by m.c.'ing the radio show.

It has happened that even an announcer wasn't present in some of the lesser radio stations to introduce the unit's m.c. In one instance the act had to talk to himself, both asking and answering questions.

Poor scheduling of broadcasts, too close to the commencement of a supper or night show, is another element. It causes the acts to worry about missing their shows at the theatre or, more often, to rush and hasten make-up.

Jesse Freeman and Charlie Morrison, associated vaude agents, passed into a panic when Variety recently printed that Herman Timberg was about to sign a contract to go on an RKO route at $1,750 a week. Story stated Timberg's previous salary over the same circuit with a similar act had been $3,500 with some stands at $4,500.

Timberg bawled plenty when seeing the story, saying he could never accept the offer in the face of that, etc., although later Timberg signed.

Meanwhile Freeman accused Morrison of giving Variety the story, with Freeman saying he intended to go over to Variety and give Sid Silverman (his nephew) the works for letting a story like that go through, crabbing a $1,750 booking for Freeman. Morrison admitted he had talked to a Variety reporter, "But," said Morrison, "he didn't make any note so I didn't think he intended to print it." On top of that Morrison suggested to Freeman that perhaps if he did make a holler to Variety, Variety would follow it up with a kidding story, making the situation worse.

When Morrison made mention to the reporter of a possible booking of Timberg by RKO, nothing had been arranged and nothing was printed. The story did not hinge upon Morrison's information, but came from another source that hooked it up with the story Variety used. That was not of the Timberg thing especially but that RKO intended to cut down the high headline salary of yesterday, when the headliner had proven of no decided box office draw.

Inside Stuff—Music

One radio hour has developed its own idea of studio etiquette for the weekly appearance of opera stars.

As the guest artist enters the orchestra rises, the singer is introduced and the musicians applaud. As the program ends the singer thanks the orchestra which, in turn, returns the compliment with applause and "bravos."

Music publishers appear unduly exercised over the brazen attempt to slug acts playing for RKO into singing the songs published by Radio Music. Both RKO and Radio Music are of the Radio Family.

It's unlikely that any vaude acts playing for RKO or any other circuit will permit undesirable songs to be forced into their acts to ruin such acts, nor is it likely the RKO booking office will allow such tactics to go through, to the unavoidable detriment of its stage vaude shows.

In other days when the ordinary songs were sung by too many vaude singers, there was coin behind. But the vaude actors got their lesson of those days and it's now a tradition in vaude, as the cut-in will be a tradition among band leaders in the years to come, if the bands as popular attractions can last that long. There's more doubt over the longevity of bands than of acts. Vaudeville is the oldest branch of the show business. It dates beyond records and will unquestionably go on forever, despite setbacks now and then.

Vaude acts know their stage business, regardless of what else they know. RKO or Radio Music will find much difficulty, if either attempts it, in trying to foist songs upon vaude acts that may help to put those acts out of the show business.

This Radio Music-RKO act thing just seems to be a sort of a desperate move by someone to prove a theory of "co-operation," an argument that brought about Radio Music and has cost over $500,000 to date.

Although the mechanicals consider the 25 cent discs to be selling fairly well, there is no profit to be made from handling the cheaper records.

The mechanical firms state that expense of issuing 25 cent discs is so high that there is but the slightest margin of profit for them. They have the same royalty to pay on this brand as with the 75c. platter, four cents on each record.

Standard 75 cent disc distributors, questioned as to why they issue a 25 cent make when there is no money in it, replied that they can't stay by and let one manufacturer have the entire cheap disc mart to itself. They declare that then there would be money in it, for if one had the whole field to itself it would be okay on bulk sales. Competition, they say, forced them to enter the cheaper disc field.

Mechanicals point to Durium as an example that a cheap disc cannot make money. Durium sold for 15 cents.

Songs being used in Lew Leslie's new show, "Rhapsody in Black," written by Jimmy McHugh and Dorothy Fields, will be published by Shapiro-Bernstein.

Belief McHugh and Fields are under exclusive contract to Metro, with Robbins publishing that team material, is erroneous. Metro holds a contract for their services for picture songs only, with the team obligated to go to the coast for Metro whenever called.

In the interim, McHugh and Fields can write for whoever they please.

Vincent Youmans recently decided to discontinue his music publishing activities. He has always had a hunch to be a publisher so it is probable that he may later decide to issue his own songs again.

Meanwhile Youmans will continue holding his catalog.

SHUBERT TERMS FOR CENTRAL ON LEASE

Rental for the Central on Broadway, under lease to RKO (Radio Pictures), is reported quoted by the Shuberts at $4,000 weekly, or $208,000 a year, for an 18-months term. RKO is said to have countered with a proposal of $3,500 weekly, or $182,000 annually. Last week RKO leased the Gaiety, instead from Erlangers as reported elsewhere in this issue.

Presently Columbia has an optional occupancy of the Central on sharing terms with the Shuberts for the $2 display of Columbia's air film, "Dirigible." Under the split of the gross the Shuberts take the first $3,500 in the box office, Columbia gets the next $5,000, and the remainder of the weekly gross, if any, is split 50-50 between the two parties.

On the first full week's gross of "Dirigible" at the Central reported in "Variety" last week at $19,500 under the sharing terms the Shuberts received as their end $9,000. Through the gross steadily dropping on a $2 top picture on Broadway if "Dirigible" leaves the Central when doing around $10,000 a week as probable the Shuberts then will be drawing $4,250 as their share.

Turned Down Gaiety

Columbia was reported to have been offered the Gaiety by Erlanger's at a flat $5,000 weekly, with the Gaiety acknowledged as a much superior location for picture showing and publicity through its corner spot at 46th street. It has a wide Broadway front and sides up and down the building for signs. Columbia preferred the Central in the middle of its block, it is said, rather than to fully operate the Gaiety on the flat rental.

RKO now is a tenant of the Dillingham's Globe, with its lease on the Globe running until July next. RKO is paying $6,000 weekly to Charles Dillingham for the theatre as a flat rental, but is obligated to engage and pay the Globe's regular manager, stag crew, treasurer and janitor on its payroll. That is additional to RKO operating the Globe with its own staff.

Printer's New Legit Step, Further and Deeper

Organizing Walker-Towne, Inc., as a play producing outfit, Samuel Golden, Broadway theatrical printer, has stepped into legit a bit further. Golden is reported to have taken an out of town theatre for summer stock.

With several others in on Walker-Towne, Golden has acquired "Gentlemen of Distinction," by Dorie Shari, for next season. In addition he is one of the backers of "Precedent," at the Provincetown Playhouse, Greenwich Village. I. J. Golden, western attorney, who wrote the play about the Mooney-Billings case as propaganda, is the New York printer's brother.

Maine Town Meeting on Unwelcome Opera House

Skowhegan, Me., April 21.

The 30-day option which Priscilla Theatres, Inc., of Lewiston, former holder of the Skowhegan Opera House lease, held has expired on the Municipal auditorium. The company states it is not interested in leasing the Opera House under the terms offered, which necessitates a $36,000 bond and fulfillment of all requirements of the original lease.

A special town meeting may be called to arrange for further negotiations.

H. Jolson in "Code"

Harry Jolson, Al's brother, will head the cast of the "The Honor Code," by Mark Linder, which Jack Linder is producing. Due to open in Atlantic City week of May 11.

Also in the cast are Anna Chandler, Betty Kashman, Antonio Miori, Valerie Bergere, Miriam Battista and E. L. Fernandez.

Joe Leblang

Broadway lost its Atlas when Joe Leblang passed away in his sleep last Friday (17) morning. Show people lost a friend and pal who never said no.

Joe Leblang awoke at five. He called his nurse to say he had a fine sleep. He reclined to further rest but at seven Mrs. Leblang had a premonition that something was wrong. Entering his room she realized he had begun the great adventure. For several years he had had heart trouble. Recently upon returning from Florida, doctors ordered a complete rest. Because of reports that he would receive callers in a few days, his death was more a shock. From all sides came dazed, sorrowful comments.

In the past year or so big men of the theatre have gone to their maker. In two instances Broadway expressed indifference in unmistakable terms. But it was so different when Joe Leblang's spirit took flight. Actors, managers, newspapermen and others who knew or even heard about him, expressed sorrow and in such terms and tones that there could be no comparison.

Reporters respected Joe Leblang and the editorial comment on his passing has rarely if ever been so genuine, so heartfelt in the annals of show business. The greats of Broadway came to his home for a last glimpse and a final murmured goodbye.

His span was 57 years. His smile will live long after him. His activity was vast. His wealth was great but he was the most democratic and charitable of showmen.

Joe Leblang started from scratch and developed into a genius of theatre tickets. First in a little agency at 30th street and 6th avenue he started selling lithograph passes-press agents got little money in those days (1895) and that was one revenue avenue. Later he bought gallery and balcony tickets which were sold at cut rates.

When Leblang's moved to 43rd and Broadway, the field of cut-rating became a real factor in the legit theatre. His name then was little known but "Gray's Drug Store" in the basement of which he operated became the nucleus of the cut rate business.

Some managers opposed the sale of tickets at cut rates but Joe Leblang had an entirely different theory, the more economic and logical one. His agency is known to have prolonged the runs of plays and thereby upheld his side of the question. He figured that when a show's business was dropping, its tickets were akin to the bargain sales of a department store. By handling such tickets he directly aided the theatre. That became more true when Broadway became overtheatred. Not once but in a number of instances, plays which started badly and later became hits were saved by Joe Leblang. Cut rates were used for some weeks, attendance then developing to such an extent that all tickets thereafter were available only at the box office or in premium agencies. "Abie's Irish Rose," world's run record holder was in and out of cut rates in its five years on Broadway.

Even Broadway does not generally know the number of shows Joe Leblang backed. It was frequent that he would take over a show to the extent of guaranteeing a certain gross but he was the silent partner in many productions, aiding younger and eager showmen, also advancing considerable sums to any number of producers. He never complained about losses attending those trials and continued to move forward because of business acumen.

Joe Leblang owned the 48th street theatre, the George M. Cohan and Sheridan Square theatres, the latter a picture house. He operated the Cort and was part owner in Newark's two legit theatres. He backed the Broadway theatre ticket agency and the Equity agency, continuing the latter in the face of heavy losses. He lived to winter in Florida. Several years ago he bought in on the Hollywood hotel, also the country club cafe there. Yearly he was active in Floridian charities.

In addition to being in all phases of show business Joe Leblang was a power in the American Union Bank, New York. Last year he purchased the Longacre building at 42nd and Broadway. The Fitzgerald building beside it (includes the Cohan) was also his property. The combined parcel is an entire Broadway block upon which he planned eventually to erect a skyscraper. The realty operation summed up to $15,000,000. His wealth is estimated at $20,000,000.

Had he lived a few hours longer, Joe Leblang would have had the gratification of commendation in the public print because of his unique plan to prevent gypping of tickets for hits. An editorial lauding the plan appeared in the New York Times on the morning of his death. The article expressed the hope that with the elimination of gouging, show business would improve in coming season.

Three years ago when theatre ticket speculation was a boiling question Joe Leblang came forth with a proposal to from a central ticket agency. He offered to turn over the Cohan theatre for the purpose. The managers in many sessions agreed to the plan, which was to do away with virtually all premium charges on tickets. It looked like the solution to ticket ills but several managers refused to agree at the last minute and the plan was abandoned. Recently when Leblang's took over the Postal Telegraph ticket agency, housed in Gray's also, he approached the central ticket office idea and it is so called.

A devotee of golf which had been denied him in the past year or so by doctor's orders, he was the leading spirit behind the creation of the Fenimore Country Club at White Plains, N. Y. His charities were many but his favorite was the Jewish Educational Society.

For 20 years he suffered with a knee infection caused by splintered bone. The accident happened when he was in his teens but only later when his condition ran down did the knee trouble become active. For a time amputation was considered, but although he suffered torment, the operation was never done. The knee was often opened however. It is believed that affliction had some bearing on the heart disorder. His most serious illness dates from the time the central agency was proposed. Friends prevailed upon him not to take chances with his health by taking over the immense burden such a proposition would have entailed. When he entered into the Postal deal it was not with the assent of those closest to him and partly for the same reason.

The devotion of Mrs. Tillie Leblang to whom he was married for 33 years and his unceasing, tender regard for her is idyl in or out of show business. They were never separated for over a few days. Surviving also are three daughters, Mrs. Etta Rosenstein, Mrs. Dorothy Leventhal and Adele Leblang, 14, two brothers, Hugh and Rudolph, and three sisters, Mrs. Richard Keith, Mrs. Samuel Katzen and Mrs. Morris Greenspun.

Associated with Joe Leblang for nearly 30 years was Al Jones. Their steadfast friendship and business relations are also epic of show business and Broadway. That applies as well to Matty Zimmerman, Joe's general manager, with him for 15 years. No secret the combined skill and knowledge of Joe Leblang and Zimmerman accounted for any number of coups.

Times' Editorial

On the morning of his death there appeared in the New York Times an editorial congratulating Joe Leblang on his plan to do away with ticket gypping. He never saw it.

The editorial:

An Ingenious Device

After two months' trial Mr. Leblang's Central Ticket Agency, co-operating with the similar service of the Postal Telegraph-Cable Company, believes that its plan to cut down price-gouging to the vanishing point is an established success. The theatrical season is in its last active period until Fall, and by that time the public should be familiar with the clever arrangement made in its own interest. If it continues to work and holds the necessary patronage, its inventor can be numbered among the humbler but not unimportant benefactors of society.

As explained, the plan is used only for performances of "hits" for tickets to which the speculators have been charging any price the purchaser could be induced to pay. At the Central and Postal agencies only a blue slip, with the number of seats and the name and date of the performance, can be purchased for one of these sell-outs. The client is shown the tickets he has bought, but may not retain them. If he is a speculator, he has only a blue slip to sell to some one else, with no guarantee beyond his word where the seats will be. And if he is a speculator, the agency clerks will recognize him after a few visits. The blue slip is accepted by the theatre doorman for admission; inside, an agency agent exchanges it for the stubs which bear the seat locations. So long as these correspond with what the salesman at the agency said, the buyer is satisfied, the 50-cent premium is gladly paid, and the speculator is left well on the outside of the transaction.

Assuming that a gouger could hire enough men to buy the blue slips regularly without being recognized (and he would have to employ a new army each week), his customers would still have to take their locations on faith. Faith is a difficult sentiment to feel for a gentleman who charges you $13.20 for a $6.60 ticket, especially if you should meet him on the sidewalk in front of the theatre with little chance of seeing him again. There will be a certain traffic in these blue slips by established agents for rich and lazy customers who either won't take the trouble to go to Leblang's themselves or find no pleasure in buying anything for a reasonable price. But the system is the best plan yet devised for public protection, and for enabling those who can afford but a little more than box-office prices to see the shows which "everybody is talking about."

Services

In Temple Emanu-El funeral services were held Sunday afternoon. During the several addresses no finer things could have been said of any man.

Police restrained people anxious to do homage to Joe Leblang an hour before the doors were opened. Bluecoats carried the casket to the rostrum. High police officers were in charge outside. The line of honorary pallbearers was led by Mayor Jimmy Walker and Senator Wagner. Several hundred men to whom Joe Leblang was near and dear followed the casket.

Rabbi Nathan Krass eloquently talked of the departed friend. "The city has lost an outstanding citizen—the Jewish faith has lost a great philanthropist—the theatre has lost its patron saint. The story of his rise is like a fairy tale of American history."

Following was George Jessel, representing the Jewish Theatrical Guild, who somewhat brokenly spoke for William Morris, head of the Guild. He poetically mentioned the theatre beyond life into which Joe Leblang has been welcomed.

Judge Otto Rosalsky was the final orator in honor of Joe Leblang, who, he thought, would have liked a silent service, but that his intimates wanted a public expression. The judge's sentiments closely followed that of the clergymen—another indication of the love for the thoroughbred who had gone to eternal sleep.

Perhaps it was meet that a brilliant sun beamed on the notables who stood silently on the walks as the cortege got under way. More than 75 cars journeyed to the cemetery. Statesmen, editors, bankers, city officials, the bench and bar and showmen were among the honorary pallbearers:

Alfred E. Smith	Albert M. Warner
James J. Walker	John McBride
Robt. F. Wagner	Gilbert Miller
Samuel Levy	Wm. A. Brady
Samuel S. Koenig	Wm. F. Rafferty
M. L. Erlanger	Arthur Hopkins
Otto A. Rosalsky	Samuel D. Lamport
Jos. M. Proskauer	Dr. Albert A. Berg
Jonah J. Goldstein	A. L. Jones
Edw. F. Mulrooney	Wm. Kufman
Max S. Levine	M. H. Zimmermann
Samuel D. Levy	Max Rosenblum
Albert Ottinger	Morris Rosenstein
Felix M. Warburg	Adolph S. Ochs
Arthur D. Lehman	Arch Selwyn
Dudley Sicher	L. Lawrence Weber
Israel Unterberg	Dr. H. Moskowitz
Bernard Semel	Nicholas Schenck
Daniel Frohman	Sime Silverman
William Morris	A. H. Woods
George Jessel	Harry B. Neimes
Al Jolson	Florence Ziegfeld Jr.
Lee Shubert	David M. Bernstein
John Golden	Frank Gillmore
David Belasco	Edw. C. Carpenter
George M. Cohan	Dr. A. H. Giannini
Sam H. Harris	Frank C. Page
Adolph Zukor	Clinton B. Allsopp
Harry Warner	

Federal Court Upholds Plagiarism Allegation on 'Little Spitfire' Producers

By a decision handed down by Judge Cox in Federal Court, New York, Monday (20) the charge of plagiarism by Samuel French, Ltd., against Myron Fagan, author, and Benjamin J. Witbeck, producer of "Little Spitfire," was upheld. A referee will later decide the amount to be assessed against the money accruing from the piece under their direction.

In the original complaint the French interests sued for $250,000. The charge was that the play, "Brown Sugar," by Lady Arthur Lever, had been plagiarized and only changed in minor respects by Fagan and Witbeck in "Little Spitfire." The action for infringement was started in 1927.

The Fagan-Witbeck production was presented at the Cort, New York, for five months and also played at the Klaw, N. Y., and on the road, with stock bookings placed at $4,300.

The picture rights for "Brown Sugar" had been sold in London.

Shubert Dispute—Notice

Following a reported dispute between Tom Van Dycke and Lee Shubert, notice was posted Monday (20) at the Bijou for "Six Characters in Search of an Author." The show was revived by Van Dycke, with the Shuberts partially backing.

Reports were that the supposed set-to between Van Lycke and Shubert was caused by a burning the Shubert office was said to have given the young producer, in form of juggling the opening date, which eventually was set back and subjugated for Shubert's own production, "Melo."

Equity bond on the show was guaranteed by a letter signed by Jules Murry.

"Judge's Sec" Got $3,700 In 2 N. Y. Subway Wks.

After establishing a record low for two weeks in New York subway legits, "Judge's Secretary" by Walter Newman, Lew Talbot producing, folded Saturday (18) in Flatbush. In 16 performances, eight at the Windsor, Bronx, the show played to only $3,700.

If revised, the show will reopen in Philadelphia. Its closed tour was on an Equity bond waiver.

Op's Balto Hit

Baltimore, April 21.

Metropolitan's Opera four-nighter at the Lyric here was a success. Opened Monday, 13th. Local Opera Club took the show for a week and farmed out three performances to Washington.

Frederick R. Huber, local representative, stated it was the 10th consecutive season of grand op in this town without a deficit.

STOCK TAKES SHOW INTACT

Hollywood, April 21.

Frank Craven and the "That's Gratitude" production staged here by Henry Duffy, after a week's layoff, went into the Fulton at Oakland this week. George Ebey took it over intact.

Ebey is going heavy for guests. On May 3 Florence Reed goes into the Oakland house in "Shanghai Gesture." A production of this play starring Mrs. Leslie Carter opened at the Hollywood Music Box last night (20).

GISH GIRLS IN "ORPHANS"?

Cleveland, April 21.

Some talk here of Robert McLaughlin planning to revive "The Two Orphans" with Lillian and Dorothy Gish. It'll be for the summer stock season at the Hanna.

No confirmation and maybe one of those "ideas."

WOOLF IN ROAD "LADIES"

Walter Woolf may go to work again, after having closed in four days in "Great Man," when Shuberts send out a Chicago company of "Ladies All." He played the lead when the same piece was on Broadway last year.

Now casting. Woolf may also do a vaude act.

LEGIT'S STONE WALL-TALENT

Break-In Shortage Forcing Indies Through Erlanger or Shuberts or Else

There is an acute shortage of break-in houses available near New York for independent legit producers. This situation has made itself evident for the first time in many years. Indie producers are faced with the problem of either booking in and out of New York through the Erlanger or Shubert offices or open cold.

One indie producer with a New York house booked for the week of May 4 to open found last week that he was practically up against a stone wall when searching for a break-in spot near the city.

The four Brandt houses were occupied with their own projects, among them the rotating stocks. With a civic opera in one Newark house and the Chaplin film in another, that city is out for bookings.

Films

Only available indie house in Washington is the Poli, temporarily occupied with stock. Practically every former legit theatre near New York not under a booking arrangement with Erlanger or the Shuberts is occupied by films, stock, or some other non-legit venture.

Reason for this largely is that theatre owners in the hinterland have had such a tough time of it during the past season that they have protected themselves by putting in a substitute to keep their houses going. Insufficient plays during the season forced them out of the field.

It is still possible to get plenty of theatre space through the two circuits, but these offices are reported laying down the law.

Both decline to book a show on the road prior to New York opening unless the show comes into one of their houses in the city. Because of the existing condition of lack of competition on the road they can practically dictate.

Only outlet for indie producers is either through the Shuberts or Erlangers before making any theatre arrangements.

Musical Off at Present For Hollywood on B'way

Warners' booking of John Barrymore's "Svengali" talker for a May 3 opening on a pop-priced grind at the Hollywood theatre, New York, temporarily sidetracks its intentions of installing legit there.

Negotiations were started with Bobby Connolly to produce a musical for the Hollywood with $2 top in mind. Warners won't consider the musical show idea again unless without film product for the house.

Mahoney in "Vanities"

Carroll's "Vanities" will have Will Mahoney as its star this year at $5,000 a week.

Mahoney was set through his manager, Ralph Farnum. Comic was in Carroll's "Sketch Book" last season.

Unfinished Play Suit

Alan K. Foster has filed suit in the Municipal Court, New York, to recover $500, which he claims he advanced to Alonzo Price for writing a play that was never completed. Foster is represented by Julius Kendler.

According to the plaintiff Price presented an unfinished script and then walked. The arrangement supposedly was effected some time back.

Coast "Tomorrow"

"Tomorrow and Tomorrow," by Philip Barry, has been turned over by Gilbert Miller to Belasco and Curran of Los Angeles for coast production.

CHORUS EQUITY "TICKET"

Annual "Election" May 29—Dullzell for President

Ticket named by Chorus Equity's nominating committee, to be voted on May 29 at the annual meeting, lists Paul Dullzell for chairman of the executive committee; Catherine Huth for recording secretary, and seven for three year terms on the committee.

Latter are Frank Erickson, Lucian Fyghs, Henrietta Merriman, Emmett O'Brien, Donald Plover, Gus Schilling, Helen Shepard.

Moral Effect of Col. Burlesque Keeps Stock Closed There Sundays

Columbus, April 21.

Players' Guild, stock company playing the Hartman theatre here, called off its first Sunday performance late Saturday (18), fearing action by police over closing of theatres on the holiday. All theatres had been running wide open in town for years on Sundays, until a closing order to the local stock burlesque house on the previous week.

Guild boxoffice was kept open all day Sunday for refunds.

Sunday blue law in this state has been ruled out by the present legislature, but the new law does not take effect for another 60 days.

Gambol's $23,000 Net; Aid for Delinquents

At the last Lambs board meeting on the matter of delinquents, 131 members were dropped for non-payment of dues. Following the Gambol at the Met Sunday night it was understood more members might be suspended for the same cause.

A plan whereby some members unable to pay would be taken care of, calls for another Gambol to be staged by Charles King at the Hudson. Theatre has been donated for the purpose and proceeds would be used to pay back dues of members not engaged.

Maurice Chevalier did not appear at the Met Gambol, it being stated that Paramount, for whom he is making pictures, did not think a stage appearance advisable at this time. The French star wrote Shepherd Bert Brown to that effect and enclosed a check for $500, although not a Lamb.

Al Jolson raffled the signatured souvenir programme, but the liberal bids of other years could not be secured. Jolson and King bought the program between them, each paying $750. Gambol was expected to show a net of $23,000 to the club.

Lambert's Indie Musical Idea for Self in L. A.

Hollywood, April 21.

Eddie Lambert may star locally in an independently produced musical with Fanchon and Marco associated in production via the costumes; Jeanie Macpherson, book; Val Burton, lyrics; Will Jason, music.

Revue as tentatively lined up will be staged by Eddie Prinz, with Lambert set to go but waiting for the local backing he is promoting.

"ARGENTINE" WANTS STAR

Los Angeles, April 21.

Lenore Ulric, previously mentioned, will not play the lead in Edgar Allen Woolf's "Argentine," to be produced here by Belasco and Curran. Play is scheduled to open late in May.

A previous engagement in the east for Miss Ulric has the producers looking for another name.

STICKS' STOCKS FOR N. Y. ACTORS

Pictures' Heavy Inroads on Eastern Stage Play Players—Nothing in Exchange Worth While From Film Ranks

NEXT SEASON'S FEAR

The Hollywood spectre, so often talked of on Broadway as a menace to the legit theatre, has become a reality in the past two months. So thoroughly have the picture moguls combed the talent lists of Broadway that producers of legit look to be up against a blank wall as far as next year's productions are concerned.

One of the first producing companies to take quick action is the Ray-Minor Corp. It sent Arthur Lubin, of the firm, on a rush voyage to the sticks to inspect stock companies for players available for Broadway legit production purposes.

Though Ray-Miner is a subsidiary of Paramount, its activities are isolated. The hunt for actors in the stocks is not connected with pictures.

Another recent move in the direction of looking for stage material outside of the regular stage fold is the trip of Frank Mandel, of Schwab & Mandel, to the Coast to look for talent for the firm's new musical comedy.

Broadway's Pinch Season

The present season on Broadway has been the first in which the pinch of principals was felt on the stage, despite the number of short-lived plays. Several productions had to be postponed because of lack of leads, ladies usually. Quite a number of plays during the season had to recur to stock company actors, at least four of the principals in current and incoming productions being from stock ranks.

Harvey Stevens, playing the lead in "Tomorrow and Tomorrow," is a very recent recruit from stock. From stock for their first season on Broadway are Margaret Barker in "Barretts of Wimpole Street," Roy Roberts in "The Patch" and Charles Harrison in "Precedent." The first two of this quartet seem set on Broadway.

The inroads pictures have made on Broadway legit actors, though, have increased tremendously, especially during the past six weeks. Paramount announced eight actors from legit. Metro has had at least two legit players every week for two months; at least four have been taken by Warners and the same number by Fox.

Can't Protect

Nothing Broadway legit producers can do to protect themselves is what is giving the headaches. Only ones who can are the bigger organizations like the Theatre Guild, Erlanger office, etc. Either can engage a number of players on yearly contract terms, but even they are inclined to avoid doing this on the plea legit is too uncertain to get tied up with a large number of actors.

Only other solution is obtaining players the picture people have dropped. That hasn't worked out advantageously because little film talent is worthwhile from a stage standpoint.

Legit-Film Combo

New idea in summer stock theatre operation, combining legit and films, alternately, will be tried this summer by Harold Hecht, from New York legit. He has leased Fireman's Hall Theatre, Woodstock, N. Y., to open May 15.

Hecht has wired the house for sound. A number of tryouts are slated, as changeoffs from the talkers.

Lee Shubert's Bad Memory Over Home Address and $1,000 Bouncer

Lee Shubert can't tell you where he lives. No reason for its secrecy. But that's one of the things Lee couldn't remember—in court. Lee was there—the New York Municipal court—Thursday (16) because he was implicated in the matter of a $1,000 bouncer issued to William Morris four years ago.

Lee took the customary oath of truthfulness. Morris' attorney shot the first question pretty fast.

"Where do you live?"

"I don't know," replied Lee Shubert.

Previously Lee always had been best with his brother Jake for a straight man. But this time he did better alone. It was a two-minute judicial bally laugh.

That and whatever else Lee had to say as his own witness cost him $500, with the rest of Lee's answers not mattering much. The other $150 paid to William Morris as a last-minute settlement before the jury returned a verdict came from Ben Mallim, Lee's head sleuth and the signer of the check that came back.

Innocent Stooge

It was an odorous transaction in which Mallim was shown to have been an innocent stooge for his employers, the Shuberts.

When the Shuberts operated the Ross-Fenton night club in the Winter Garden under Mallim's name, the Morris office had Sophie Tucker and Ben Bernie appearing in the place. The management owed the acts $1,300, which Morris paid personally with the hope of collecting from the cafe.

With the debt not paid, Morris colled upon the Shubert office to kick in. At a session attended by William Morris, Lee Shubert and Mallim, the testimony brought out, and which involved some ad libbing between Lee and his bodyguard. Morris was persuaded to accept Mallim's check for $1,000. It was given after the dean of agents agreed to permit his acts to go on at the club that night.

That was on a Saturday afternoon. Sunday night the club folded without notice. Monday the check bounced.

It's usually about as simple to collect from a defunct nite club as to pan a Shubert show without being barred from their theatres.

Morris started suit to collect on the bouncer. That was four years ago. The case came up last week.

It was shown in the testimony that Mallim, although nominally the Ross-Fenton's operator, knew little of what was going on around the place. He was treasurer, but wasn't posted at all on how much money the club had or didn't have in the bank.

Jurors Against Lee

Upon Morris accepting the $650 pre-verdict settlement in court with the jury still out, Morris was informed had he held out, the verdict would have been for the full amount. At the time, it was reported, the jurors were 11 to 1 in Morris' favor.

Jerome Wilzner represented Mr. Morris. William Klein, as usual, was the Shubert attorney.

STOLEN PROPERTY SUIT

Francine Larrimore Asks $5,000 from Chi Theatre

Chicago, April 21.

Litigation of a $5,000 damage suit against the Studebaker Theatre Corporation, arising out of property stolen from the John Golden-Francine Larrimore show, "Let Us Be Gay," is due for a hearing in local courts soon.

Action was brought by Golden and Miss Larrimore after the latter lost some valuable property during her engagement at the theatre. House refused responsibility.

Stage Door Too Far Back; Veree Teasdale Walks Out Both Ways

Following talk on Broadway of temperament flashes and squabbles with William Harris, Jr., producer of "Greeks Had a Word For It," Veree Teasdale in that show will withdraw. She exits April 25. Leona Maricle, now doing a bit in "Once In a Lifetime," replaces.

Trouble that was claimed to have started the row was Miss Teasdale's desire to walk into the theatre through the front entrance and giving the stage door the hi at.

Show closes at the Harris next week, going to Chicago, with coast to follow.

Girl Chorus and $1.50 Top To Bring Back "Dumbells"

St. John, N. B., April 21.

A chorus of a dozen girls and $1.50 top, are hoped to bring back the popularity at the box office in Canada of "The Dumbells," all-Canadian.

Originally "The Dumbells" consisted of Canadian vets who went on tour here after the war in a revue comprising vaude sketches and blackouts. Only male entertainers in troupe.

M. W. Plunkett, promoter of the tours, went into bankruptcy two years ago, and "The Dumbells" went on the shelf. Now they are back on the road in Canada, by Plunkett, with the girl chorus and the cut in the price scale.

Present eastern tour is from one night to three-day stands in picture houses, minus pictures.

Mystery Book Publisher Going Reg'lar Legitter

Lining up for a try at legit, Sidney M. Biddell, book publisher and co-producer with Al Woods of "Ninth Guest," has taken Guy Bragdon as his general manager. Bragdon was formerly with the Woods office.

Biddell has acquired "Divorce Me Dear," by Katherine Roberts. He publishes detectives novels distributed by chain cigar stores.

Blanket Bond For Brandt 3 at Equity

Blanket guarantee covering all of Brandts' musical revivals, now numbering three, is at Equity, covering salaries. Playing are "Good News," "Desert Song" and "Hold Everything," in Brandts' subway legit.

Also bonded are two for James Elliott, "Brass Ankle" and "Strong Stuff." Former was on the verge of being stopped in rehearsal before the producer put up his stake.

"Perfectly Scandalous," which Raymond Gallo is producing, also covered.

League Warns Producers About Getting Too Dirty

With political censorship for legit only temporarily averted by the New Yoork State legislature closing, a bulletin warning New York producers against going wrong in future productions has been sent to its members by the League of New York Theatres.

Letter claims there is strong evidence that the theatre is being watched closely by so-called reformers and that "managers have a personal responsibility as a whole in production of plays containing incidents which go beyond the ordinarily accepted bounds of decency."

'Toto,' Mongrel Dog, Creates Love, Misery and Big Milan Stage Hit

By F. A. Shepley

Milan, April 10.

Bruno Frank, a leading German writer, has had his latest play, "Toto, or a Storm in a Tea-Cup," staged at the Olympia, here.

The leading character is a mongrel dog that seems specially decreed by fate to create trouble. "Toto's" mistress, old flower vendor, cannot pay for his license which has been increased by several marks, so the dog is taken to the pound. Almost mad with grief, the old body appeals to the councillor, responsible for the new tax, but he refuses to intervene, even though his wife and a young journalist plead for clemency.

That same evening, the paperman writes a vitriolic article against the obdurate Burgher, and likewise appeals for subscriptions in favor of the poor woman. The day after, he is dismissed by his editor. But the affair has gone too far. Wherever the councillor shows himself he is met with boos and mocking barks, and as a result, fails in the elections.

From inquiries made, an old scandalous relationship between the councillor and the editor's wife comes to light, and his own wife becomes one of his bitterest foes, siding with the journalist with whom she falls in love.

Then the dog disappears from the pound; the journalist has stolen it.

He is tried but discharged, for the lawyers bring out it was a political action.

The wife obtains a divorce and marries the journalist, while the editor and his wife become reconciled.

Play is a huge success.

A novel method of attracting the public was to allow 50% reduction to all those who produced their dog-license for the current year.

NEW 'IDOMENEO' NOT SO FANCY

Vienna, April 21.

Music critics from all over Europe flocked to Vienna Thursday (16) to attend the first night "Idomeneo," Mozart's 150-year-old opera, revised by Richard Strauss and Lothat Wallerstein. Perhaps it is the most important musical event in Europe this season.

"Idomeneo" is a sort of museum piece with too little action and too much talk for modern tastes. Based on an episode from Homer's "Iliad," to give it more color Wallerstein dressed it not in the cold classical costumes of Greece but in modern garb. Effect was confusing and not altogether happy.

Mmes. Shumann and Nemeth and Mayr as the High Priest were the best singers.

Money-Making Operetta

The Hague, April 21.

Fritz Hirsch and a company of Germans are here in "Wenn Zwei Sich Lieben" ("When Two Persons Are in Love"), German operetta, by Robert Blum.

Looks like money-maker.

New Nite Club

London, April 21.

Dorchester House, latest super hotel located in Park Lane, London's most exclusive neighb, opened yesterday (20) to capacity. Barry and Fitzgibbon were the attraction for opening.

Melville Gideon and a 15-piece orchestra, including five Americans, are in.

"Apple-Cart" in French

Paris, April 21.

Theatre Des Arts is showing a French adaptation of Shaw's "Apple-Cart" with the Pitoeffs.

Nicely done and well acted, but is locally meaningless, which spells flop.

ADA MAY DOES WELL IN VAUDE AT PALL.

London, April 21.

Palladium bill this week is headed by Ada May and company in excerpts from Cochran's ill-fated Pavilion revue. Consumes 35 minutes to good results.

Carlton Boys score nicely despite program is over-burdened with dancing.

Opening night show yesterday practically capacity and audience receptive.

Alhambra has Edna and Lillian, described as a Continental novelty. Better description is amateurs. Terbamoff Balalaika Players were well received but lack in novelty. Lolita Benavente, Argentine dancer, fared nicely.

Leslie Pearce and Eight Hussars, harmony singing act, pleased, and the Ten Deblars, Continental cyclists, good closing turn.

Program lacked comedy and novelties, but had capacity at night after a light matinee.

B. I. Has Pavilion

London, April 21.

British International Pictures has taken over Cochran's Pavilion until Christmas.

Pavilion is where Charles Cochran places his big revues, and in which his recent 1931 Revue flopped miserably after only a few days.

"HEIR" TOO FRENCH

But "Faintheart," Also Opening in London, Looks Like Success

London, April 21.

"The Heir" opened at the Gate theatre yesterday (20). It was written by Prince Bibesco for the French stage and is a Parisian success. Well received by the intelligentsia here, but loses considerably by translation. Entire motivation is typically Parisian and inconsequential elsewhere.

"Mister Faintheart" opened yesterday at the Shaftesbury. Comedy pleased. It has the elements of success.

Woods' "Big Shot"

Paris, April 21.

Al Woods is negotiating with Sir Alfred Butt to jointly produce an American gangster play in London.

It is "Big Shot," with 17 scenes, and was written by an American beginner named Verdi.

Francis Verdi once directed a play for Al Woods in New York. He is co-author of a gangster play entitled "The Inside Story," written with George Bryant, and owned by Ben Davis for New York production.

Ernie Edelsten Ill

London, April 21.

Willie Edelsten has arrived over here, to see his brother, Ernie.

It's Ernie Edelsten who has been seriously ill, not Willie as was recently reported by Variety from the New York end.

The Moissis for S. A.

Vienna, April 12.

Alexander Moissi and his wife, Johanna Terwin-Moissi, sailed from Genoa for Puenos Aires.

They will spend several months touring Brazil and Argentina.

"Gossoon" Closing

London, April 21.

"New Gossoon" closes at the Apollo Saturday (25) after three weeks.

"The Venetian" will follow in, transferring from the Little.

Marion Harris in Show

London, April 21.

Marion Harris went into "Evergreen," Cochran's musical at the Adelphi, yesterday (20).

Scored and helps the show.

2 LIGHTWEIGHT PLAYS

Both New and Opening in London —"Tomorrow" and "Church Mouse"

London, April 21.

"Tomorrow," by Chester Fernals, at the Arts Theatre club, is a mixture of "Outward Bound," "Deluge" and others, but an unlikely candidate in its present form. Lacks sufficient action and is too verbose. Any merit which the play had was lost through insufficient rehearsals.

"The Church Mouse," at the Playhouse, is lightweight modern Cinderella yarn, adapted from the Austrian. Won't last.

BUTT FORMS BIG FILM CO.

London, April 21.

Sid Alfred Butt expects to form a $15,000,000 picture company to make films here for world distribution. Capital is secured through an important financier. If the scheme is successful unlimited funds are available.

When Butt withdrew from the management of the Drury Lane theatre last week, he went to the elaborate trouble of announcing he would build a 2,000-seat legit house on original lines with revolving stages, etc.

The announcement was really camouflage to keep the public from knowing about his picture company plans before he was ready to make them known.

BEST-MARSHALL TEAM FOR ENGLISH TALKER

London, April 11.

Edna Best and Herbert Marshall, now in New York, will return to England in June to make two talkers in which they will be teamed by Gainsborough, Gaumont British subsidiary.

First will be 'The Faithful Heart," Monckton Hoffe's story, and second "Michael and Mary," A. A. Milne's play. Direction assigned to Sinclair Hill and Victor Saville respectively.

"Command" Acts

London, April 21.

Palladium management is secretive regarding the acts selected for the command performance on May 11, but it is probable that Gracie Fields, Rich Hayes and Marie Burke will be among them.

Also probabilities are Randolph Sutton, Alexander and Mose, Teddie Brown, Al Trahan, Lee Gail Ensemble, Mangan Tiller Girls, Palladium Girls, South China Troupe, Leslie Strange, Albert Sandler, Carr Brothers and Myron Pearl Trio.

All the dance acts will probably be merged into a big hoofing flash.

Trahan Makes 'Em Like It

Paris, April 21.

Al Trahan fooled 'em at the Empire by making the audience go for him, despite their anti-American prejudice.

Did it by injecting some French patter to good results.

"Ourselves" Off

London, April 21.

"To See Ourselves" closes at the Ambassadors Saturday (25).

Play has been running since Dec. 11.

"Grand Hotel" in Holland

The Hague, April 21.

Nederlandsch Tooneel, Dutch stock company, is playing "Grand Hotel" by Vicki Baum in a Dutch translation. First time in Holland.

Else Mauhs is star.

IN PARIS

Paris, April 10.

In Paris at present:

David Sturgis, Desire Defrere, Cesare Formichi, Yvonne and Roberts, Sarah Fischer, Ann Cowin, Mrs. Gertrude Wieder, Jeanne Tourel, Theodore Ritch, Issay Dobrowen, Professor von Schillings, Mme. Anne Roselle, Jack May, Phelps Twins, Courtney Burr, Allen Byre, Norman Bel-Geddes.

No More Collections

(Continued from page 1)

when the appeal is repeated at every performance in every variety theatre for a week. Another consideration entering into the decision to do away with the collection basket is that in the latest N. V. A. Drive Week, not a single variety actor aided in the drive in any way in any theatre. The only actors who participated for that seven-day period were the picture players in Hollywood who devoted a minute, more or less, to an appearance in the advertising short which became a part of the drive week.

Suggestions

Other advertising shorts for the benefit of the N. V. A. Fund has been one suggestion, said to have been placed before the board by Katz. Another is that all employes of all variety houses in the U. S. be asked to contribute a pittance weekly, from 5c to 25c toward a general fund, to be regularly turned over to the N. V. A.

A proposal rejected by the board was to devote a Monday matinee's receipts once yearly, presumably the Monday of Holy Week, t the N. V. A. with the variety actors to promote the attendance on that afternoon everywhere to ensure an over-the-average Monday afternoon's gross. This was turned aside on the ground that were the circuits to turn over their theatres to a national charity campaign for their own, they would be subjected to local or national general charitable requests for the theatres for the same purpose.

Want Ideas

It is said Katz may ask for ideas from the variety show field to locate a satisfactory means of an annual income sufficient for the N. V. A. charitable needs. They will approximate one million dollars yearly, with the N. V. A. Sanatorium at Saranac Lake, N. Y. thoroughly equipped and operated.

The last week's collection did not reach $600,000. It will leave a deficit on the current year, since against that amount was an advance of $250,000 by the Giannini bank in New York. It had been borrowed to keep the N. V. A. and the Sanatorium smoothly moving.

Katz has in mind, it is said, economies in the administration of the N. V. A. organization, i.. its business end, but the total amount required will be still a substantial annual sum. It is susceptible of increase annually as the 120-patient capacity of the Sanatorium is gradually filled. Currently in the Sanatorium are around 60 patients.

Not In Favor

The N. V. A. hat collection has been derided and at times by the press of the country since inaugurated by the late E. F. Albee. When Albee was deposed as the czar of the N. V. A., it was expected the collections would be done away with. Each year thereafter exigencies arose preventing another mode being placed into execution. Last year was Katz' first as president of the N. V. A. With his acceptance of a hold over term in the office, it presents the awaited opportunity to delete the appeal for actors to theatre patrons. It has been a method not looked upon favorably by any number of variety managers, who believed that to some extent the announcement of N. V. A. Week meant a loss of gross for the theatre box office during that week, unless an extraordinary drawing attraction was in the theatre.

The final N. V. A. Drive was given during Easter Week, one of the best theatre periods of the year. Easter Week this year however for the box office fell considerably below the levels of many previous Easter Weeks.

FREE ACTS IN PARIS WAY IN ON OVERHEAD

Paris April 11.

Latest graft in Paris vaude is to make acts not only play without salary but themselves pay a large part of the show's overhead in the hope of obtaining publicity by the appearance.

Plaza music hall, latest boulevard vaude house, is extensively using the system, acts without salary asked to contribute to the cost of printing program, etc.

Coast Agents

(Continued from page 7)

have peaked salaries abnormally. Producers blame agents as extortionists but admit such salaries would not happen if competition were not so keen.

Ralph Farnum's advertisement is credited with precipitating agents' organization, but he is not invited to join. Reason is some agents feel he is an easterner and not in business here and are frankly averse thereto, among other unstated reasons. Farnum is assisting only from the sidelines.

Suspect Farnum

There's an undercurrent of wonderment about Farnum which borders on suspicion. One agent thinks Farnum is acting for the producers; another wants to know where he'll get off and why did he buy a full page in Variety's west coast bulletin to sock home a message when he doesn't want to go into business here? Others think he's a professional organizer; some whom the shoe fits resent underneath it all the accusation by Farnum that they are yes-men. None seem to know that Farnum has a business of his own in New York and has expressed a dislike for Hollywood. He is out here for special treatments at the University of Southern California, which is experimenting with a new sinus serum.

Agents, meantime, are burning at lots of things. They bring people to the studios and must wait outside "like office boys" while their clients are being interviewed within.

Little Fellows Squawk

The no-pass rule against all solicitors and visitors to some of the studios burns them as a material business handicap.

Plenty of squawks right now down the line, with the little fellows being especially picked on, they say.

Standardization of salaries and price fixing is also hinted at by the agents, with a "war fund" as an objective to take legal action to preserve the values of their businesses.

Studios' attitude is one of dollars and cents. They don't want agents calling director—or actor—clients off sets for talks as to "why didn't you send me your commission?" or assignments at other studios; they don't want solicitation of their people for other studio engagements while employed and on "time" with one company; they don't want halting of the progress of efficient production. They don't want these and lots of other things which agents (and solicitors, brokers, et al.) are accused of having done to the financial damage and handicap of the regular studio routine.

Producers have also met regarding this agency situation.

JERITZA SLAPS RIVALS AT LAW

Vienna, April 21.

Mme. Jeritza, who hasn't gained fame and dollars in New York without arousing the envy of her former rivals and associates in Vienna, won a knockout decision at the end of her libel case here over some of those rivals. They tried to exploit her name for their own publicity.

The defendants, who included Olga Baur, former Vienna opera diva; Grete Leihs, Jeritza's former secretary, and others, instead, hitched their wagons to a scandalous novel called "Riffraff." In it the two main characters are made to look and sound like Jeritza and her husband, Baron Popper.

Dozens of witnesses told the court they recognized Jeritza as the heroine of the novel. Her love affairs supplied most of the book's appeal.

Court confiscated the novel, fined Mme. Baur $300 or 14 days in jail, acquitted Grete Leihs, and slapped another $300 fine on one Schenk, a cousin of the baron.

Sheldon Back at Pal

London, April 21.

Horace Sheldon resumes the musical conductorship of the Palladium May 4.

Sheldon has been out of the house about five years.

B'WAY STAGE TRICK BATTLE

Producer Demands Equity Meet Losses of Show It Forced Out

Charging that Equity forced the closing of "Right to Happiness," which he co-produced and acted in, Arthur Du Roy, through his attorney, A. T. Sapinsley, has made a demand on Equity to reimburse him. Du Roy wants Equity to replace the show on the stage, pay the actors salaries and pay for losses sustained by the closing.

The show played a week and two days at the Vanderbilt. On Saturday (8) afternoon near curtain time, representatives of Equity came to the theatre and demanded the house release money for payment of salaries. When that was not forthcoming, the actors were ordered out. The audience was dismissed and the money refunded.

Du Roy claims that had Equity not interfered, the company's share for the two Saturday performances would have amounted to at least $1,200 and that the cast would have been paid. He added he had secured capital to move to another house for more extensive cut-rating and believes the show would have kept running. Further allegation of Equity error is that the actors were told to retain the costumes.

The Vanderbilt management verified the statement that the Saturday performances would have given the show management about $1,200. The cast had waived salaries, but Du Roy claims to have advanced half the salaries the previous week.

"Happiness" was presented by Du Roy and Stephan Le Maistre, the latter reputed to be a college instructor. Le Maistre withdrew, refusing to "pay another penny," two days after the show opened.

Nazimova as 14 St. Sub During Eva's Europe Vacation

Civic Repertory theatre on 14th street, which Eva Le Gallienne will desert shortly to go on a European vacation, will be continued by Alla Nazimova. Miss Nazimova has played in several of Miss Le Gallienne's productions there. She will return for the final week of the latter's management.

With the exception of the clerical staff organized by the present 14th street director, most of the others in the company, it is reported, will be replaced. Miss Nazimova is now looking over a new acting troupe.

Also new, from account, will be the play repertory, of which Miss Le Gallienne had about 30. At the same time a new caster will go in. Miss Nazimova may start with "Sea God" in August.

Miss Le Gallienne's departure from her downtown company occurs May 9. It was thought continuation of production was necessary, due to a lease binding the Civic Rep troupe for several more years. Miss Le Gallienne expects to go in again after her trip.

Li'l Neighb Theatre With Downtown Scale

Rochester, N. Y., April 21.

Little theatre was reopened Thursday (16) by Civic Cinema Association, composed of a group of women's clubs. Florence Fenyvessy Belinson is manager. First film was "Outward Bound."

House is a 300-seater and priced at 50c. top, same as the de luxe downtown stands here.

Gil Miller's Trip

Gilbert Miller sails Friday (24) for Europe after three weeks in New York, during which time he arranged for two European importations in the fall.

Miller expects to make a tour of European capitals for material and probably won't return to America for three months.

Learn to Hoof

Chorus Equity, in a bulletin to its members, advises the show girls to learn hoofing.

Association states little demand exists for them otherwise.

O. Hammerstein with Schwab & Mandel for Straight Legit Producing

Oscar Hammerstein will join Schwab & Mandel shortly with a possibility of the firm name changing to Schwab-Mandel & Hammerstein.

Despite that S. & M. has restricted itself to musicals for the past few years and that Hammerstein is also generally connected with musicals, the new firm will go in for straight legits season as well as musicals.

Tentative plans are for a play with Joseph Schildkraut as the first for the coming season.

Equity Disallows "Subway Express" Cast's Claim

Claims brought by the cast of "Subway Express" against the Brandts have been disallowed by Equity. Refusal to grant the actors additional wages was said to have been based on Alfred Wilson's takeover of the show for a Detroit run after the Brandts had closed it.

Cast claimed in view of a closing notice posted two days late they should have received an extra two-eighths. "Express" closed Saturday (18) in Detroit.

Similar claim against the producers is up at the stagehands' union.

Another Shrimp

Another of the shrimp musical variety, without chorus and the usual trimmings, starts up shortly through Hyman Adler, currently casting "Elineta," by MacGowan, Hegney and Connell. Adler, producing, is also to be in the cast.

Show employs a number of specialty dancers as guests in a second act scene. Walter Brooks is the likely stager.

Harry Thurston's Show

Chicago, April 21.

Harry Thurston is putting out a magic-mystery show of 45 people under canvas top around this territory.

A tentative route of four weeks in Illinois towns, opening at Harvey, May 18, has been laid out by Thurston.

'Loose Women, Tight Men'

Danny Ahearn, author of "How To Commit a Murder And Get Away With It," has sold his first play to the Shuberts.

Play is titled "Loose Women and Tight Men" and concerns the vice squad.

"Dandy" Out May 2

"Fine and Dandy," Green & Gensler musical with Joe Cook will close at the Erlanger, New York, May 2.

Undecided for the road.

"SCANDALS'" OP TENOR

Everett Marshall, of the Metropolitan Opera, will go musical comedy in the next "Scandals."

Marshall is a tenor.

STRAIGHT SHOWS NEED ODDITIES

Revolving Stages, Effects, Lighting Stunts to Bring Attention—4 of 5 Successful This Season—Prevalent in Europe and Growing on Broadway

FORCED BY TALKERS

Broadway's legit battle will be fought with trick scenery, lighting and revolving stages next season. From present indications New York stages, musical and straight legit, will be dominated by technical accessories to action. Although New York has already had a heavy dose of plays with trick scenery, next season will be the first in which most of the musicals also will go tech.

At least two of the incoming musicals will be staged on revolving stages. These are Max Gordon's "The Bandwagon," and Ziegfeld's "Follies." Special technicians from Europe are at work on the stage of the Ziegfeld theatre, preparing it for a revolving effect.

There is a likelihood of two more musicals on the extravaganza line with considerable trick stage effects for next season to be brought over from London. These are "Evergreen," which Chas. Cochran may import himself, and "White Horse Inn," London's new musical smash, which is mentioned for the New York Hippodrome in the fall.

Revolving stage effects in revues and musicals in Europe have brought attention this season.

4 or 5 Successful

The past season had revolving stages and trick effects in five plays on Broadway, four of which were money-makers. They were "Five Star Final" "Grand Hotel," "House Beautiful," "Roar China" and "Miracle at Verdun." Of these only the last named is not in the money class.

With such a background there is little doubt as to where the finger is pointing, especially in view of the great percentage of flops during past season by plays put on straight.

Attitude of older legit hands in the show biz is that trick staging is a natural development of the times and will have to be gone through to save legit business, despite the expense involved. It means that the cost of producing shows on Broadway will be more than doubled and in some cases tripled. But that it is a necessary gamble is a general feeling.

Cause-Talkers

Reason seems to be that talking pictures have so accustomed the public to movement and quick action that general audiences are no longer willing to sit through slower-paced entertainment. Revolving stages, moving platforms, such as the treadmill in "Green Pastures," and trick staging and lighting effects as in "House Beautiful" speed up a play's tempo and move the legit theatre into a closer liaision with pictures, thereby giving the illusion of movement and action, which is the screen's strongest point, plus the attraction of human actors.

$1,243 YANKS "DRACULA"

Mystery Fails in Cut-Rate Revival at Royale

"Dracula," the mystery piece, attempted a New York comeback at the Royale last week. Using all sorts of cut rates, the gross for the week was quoted at $1,243 and the troupe was yanked.

On a par was "When Father Smiles," which was rated over $4,000 in the Cort, Chicago. Also using coupons, the gross for nine performances was $1,245, which is why it stopped.

The European Runaround

By Frank Scully

Abroad, April 11.

Reports of grosses of "City Lights" going on an 18-day diet has Chaplin's prop smile coming out of the other side of his mouth these days.

Plenty of exhibs who were snubbed by him in London, while he played around with the Mayfair mob, are laughing out loud now.

Berlin reports similarly sour grosses. All of the boys who held off on "Lights" prop-smile him to death now when he pulls that 60-40 gag.

What the picture would have done without Chaplin's swing around the European circuit is not difficult to imagine.

No Space for Syd

It started right at the station when Syd Chaplin, longing to embrace a brother he hadn't seen in four years, was pushed smack out of the picture, and Ed Baudoin, who operates most of Gould's casinos, took Syd's place from then on.

This left Syd and his wife burning like the Fire Island Light.

Art Under Stalin

The reason none of the American scouts can do anything more than rave about Messerer, new sensation of the Russian Ballet, is because the Soviets won't remove the ball and chain.

Messerer, only 23, is rated above Nijinsky and Massine in Moscow's version of love among the adagios.

"Inn" and Red

Anybody rushing to take "White Horse Inn" to America because of its success over here had better realize that shows of this character put the old Hipp on the rocks.

Producer's b. r. must be bulging to accommodate salaries for 150 people and bills for 750 costumes, 500 pairs of shoes and 500 grains of aspirin.

The Other Weingartner

That Felix Weingartner, whose Paris concert was run out of town, is not to be confused with Jaromir Weinberger. Weingartner is a conductor—Weinberger, a composer. Weinberger belongs to that gang of kid composers in Germany who are making a cleanup.

First is Ernest Krenek's "Johnny Spielt Auf." It has topped all records for all time.

Jaromir Weinberger's "Schwanda" outdrew the old line favorites, getting more than 750 performances last year with Puccini's "Madame Butterfly" a bad second, 300 behind.

Kurt Weil's "Der Ja sager" ("The Yesman") and his "Mahogony" (with Alaskan settings and Mammy burlesques) was up there or thereabouts.

George Antheil's "Transatlantic" also using American material got raves and seven performances at the Frankfort Opera House in its first three weeks. "Oedipus," his first opera, is a good money-maker too.

These are the foremost German, Austrian, French and American kid composers over here.

They're modern, but not arty nor overboard with nut stuff, and they're tapping America freely for their material.

Antheil goes home for a visit this month. Huddle with J. P. McEvoy on an opera chief reason for his hop.

He's just done a piece for Jack Hylton.

Cold-Creaming the Cardinal

The Edgar Wallaces have finally brought in Curt Goetz's "The Liar and the Nun" with the title more cold-creamed for English tastes.

Wallace wanted to give it something windy and elegant like "His Eminence Gives an Audience," but somebody who had passed through Hollywood prevailed on him to call it "Charles the Third."

This show is a German clicker by Goetz, who belongs in that small class which directs, stars and plays in shows they write for themselves.

In London Ronald Squire, who went well in "The Breadwinners," has a cut with the Wallaces on this "Third" thing. Squire as the Cardinal has playing opposite him Peggy Ashcroft, who was with him in the Maugham play.

A Gargle for Shaw

"His Majesty's" in Haymarket, after its first real cleaning since "Bitter Sweet," stepped in there nearly two years ago, reopened after Easter with Sybil Thorndike in a revival of Shaw's "Saint Joan."

This is to get the taste out of Shaw's mouth, which has been pretty bitter since seeing the Pitoeffs there in a French version of his Nobel Prize play.

A smash in Paris and elsewhere on the Continent, the Pitoeffs had their own ideas on production, but old Man Buttinsky no like other people tampering with his deathless lines.

Fact is they improved the play to such an extent that even the French now consider Shaw as pretty good—say, a third carbon copy of Moliere and a fifth of Voltaire.

Watch Your Number

When you get a foreign contract that merely states transportation to and from New York, don't be misled by your outgoing ticket, which is first class, always.

Like the "Strange Interlude" company to London, if your show is not a smash, you will get a third class return berth and no squawk, as your contract, unless you insist on it, will not specify what class you are to travel in.

Kolb & Dill's 1 Week

Hollywood, April 21.

"Apron Strings" with Kolb and Dill, closes at the Majestic, Saturday (25).

Opened last week.

Play came here after San Francisco.

"Supporting Cast"—4 People

"Her Supporting Cast," farce with only four characters, opens at the Biltmore, New York, May 4.

Phillip Gerton is the producer and Mildred McCoy, the only woman, heads the cast.

Troupe's Own Benefit Show for R.R. Fares

Grand Rapids, April 21.

Field's Players, dramatic stock troupe, had to give a benefit performance for its own benefit at Powers' theatre to get enough money for fares out of town last week.

Company found itself stranded here after a profitless road tour around this territory.

CARR'S PLAY

Alexander Carr, legit and picture actor, has turned playwright, with his first "The Wooden Soldier."

Phil Rossiter has it.

B'way Exodus Starts at 40-Show Mark; Revivals, Musicals Under Drama Pace

Broadway offers 40 legit attractions of one sort or another this week. That will be top until next season. Closings Saturday and thereafter will leave gaps which cannot be filled from the straggling group of new productions possible during the approach to summer. Included in the current list are six revivals, all rather weak.

Last week started very badly and again the musicals were socked more than the dramas, three of which held to capacity. One musical, "The New Yorkers," dived $6,000 and closes next week. Only Al Jolson and "The Wonder Bar" held its pace of nearly $30,000. Other former musical leaders down around $20,000 or less.

Spring Is Here

Spring weather came to town and the box offices got the fever. Managements immediately counted on ending runs and some notices were posted at once.

"Melo" is an indicated money show, for a time, at least. It got $9,000 in the first four performances at the Barrymore. 'Precedent" in the Village is doubtful as an uptown possibility, being a propaganda affair. Revival of "Six Characters in Search of an Author," at the Bijou, due out this week. Coming in next week is "Betty, Be Careful," Liberty, and "Devil in the Mind," with the house unannounced.

"Grand Hotel," "Private Lives" and "Barretts of Wimpole Street," the dramatic toppers, all got more than the musicals with exception of "Wonder Bar." "The Wiser They Are," which seemed to have a chance at the Plymouth, slipped too much the second week.

Estimates for Last Week

(Symbols: R—revue; M—musical comedy; D—drama; C—comedy; F—Farce; O—operetta. Capacities and top prices also indicated.)

America's Sweetheart," Broadhurst (11th week) (M-1,118-$5.50). Musicals affected plenty last week; this one dipped under $20,000; not certain of going through May.

"As Husbands Go," Golden (8th week) (C-900-$3.85). On its way to a successful engagement and a summer possibility; has been getting around $15,000 in nine performances.

"As You Desire Me," Maxine Elliot (13th week) (D-924-$3). Reported dropping down sharply; estimated under $8,000

"Barretts of Wimpole St.," Empire (11th week) (CD-1,099-$3.85). Outstanding drama of the winter; no doubt it could span the summer; average better than $21,000; unaffected last week.

"Brass Ankle," Masque (1st week) (D-700-$3). Presented by James W. Elliot; written by Du Bose Heyward; opens Thursday (23).

"Company's Coming," Lyceum (1st week) (F-957-$3). Presented by Stanley Sharpe, his maiden production; written by Alma Wilson; opened Monday.

"Fine and Dandy," Erlanger's (31st week) (M-1,520-$5.50). Plans changed and goes on tour after another week; business estimated around $20,000.

"Five Star Final," Cort (17th week) (CD-1,043-$3.85). A melodrama that should have gotten bigger grosses, but a distinct success; over $11,000.

"Girl Crazy," Alvin (28th week) (M-1,387-$5.50). Looks like a summer holdover; favorite musical off like the others, but will last; estimated at $21,000.

"Give Me Yesterday," Booth (8th week) (C-730-$4.40). Doing fairly well and should last through May; paced around $7,000 weekly.

"Grand Hotel," National (25th week) (CD-1,164-$4.40). Non-musical leader; will reach the half-year mark next week and may double that length of engagement; $28,000 and more right along.

"Greeks Had a Name for It," Harris (31st week) (C-1,060-$3). Trade down to even break or less; maybe $8,000; closes next week.

"Green Pastures," Mansfield (61st week) (CD-1,050-$3.85). Run leader still commands such a draw it may go into another season; last week $16,000.

"House Beautiful," Apollo (7th week) (D-1,168-$3). Overestimated Easter week when gross was $11,000, but with parties the figure approximated $13,000.

"In the Best of Families," Forrest (12th week) (C-1,015-$3). Frankly cut-rated and with low cost cast hook-up, doing okay at $5,000.

"Meet My Sister," Imperial (17th week) (M-1,446-$3). Musical also cut-rated to fair purpose; not expensive to operate, either; $10,000 claimed.

"Melo," Ethel Barrymore (2d week) (D-1,090-$3). Attracted attention last week, drawing class first night and rather good notices; excellent second night (Friday); $9,000 first four performances.

"Miracle at Verdun," Beck (6th week) (D-1,189-$3). Final week; was touted a sure thing, but under expectations, and closes upon expiration of subscriptions, which gave it about $14,000 weekly.

"Once in a Lifetime," Music Box (31st week) (D-1,015-$3). Has been easing down with last week's takings about $13,500; expected to pick up and rated a summer possibility.

"Private Lives," Times Square (11th week) (C-1,057-$3.85). Actual grosses have averaged very close to $25,000; nothing save "Grand Hotel" has exceeded pace; continues after next week with cast changed.

"School for Virtue," Longacre (1st week) (C-1,019-$3). Presented independently; was originally shown in the Village; opened Tuesday.

"Sweet and Low," 44th St. (23d week) (R-1,323-$5.50). Final week; cast being changed for road dates; under $19,000 lately.

"The Bellamy Trial," 48th Street (1st week) (D-969-$3). Presented by E. E. Clive; originally presented in Boston; opens tonight (22).

"The Joy of Living." Closed at the Masque last Saturday; played but two weeks.

"The New Yorkers," Broadway (20th week) (R-2,000-$5.50). Closes next week (May 2); gross did Brodie last week down to $21,000, drop of about $6,000.

"The Rap," Avon (3d week) (D-830-$3). Cut rates helping mystery, which costs little to operate; estimated around $4,000.

"The Silent Witness," Morosco (5th week) (D-893-$3). Getting moderately good trade with agencies having good demand for it; paced around $12,000.

"The Vinegar Tree," Playhouse (23d week) (C-969-$3.85). Standing up better than most others and should go into summer; bit under $11,500 last week.

"The Wiser They Are," Plymouth (3d week) (C-1,042-$3.85). Slipped after fair first week; better than most recent entries; business around $7,500.

"The Wonder Bar," Bayes (6th week) (M-860-$6.60). The only musical that held its pace last week, when the takings were nearly $30,000 again.

"Three's a Crowd," Selwyn (28th week) (R-1,067-$5.50). Expected to enter summer period; business about $20,000, said to better even break.

"Tomorrow and Tomorrow," Henry Miller's (15th week) (D-946-$3.85). Doing very well with matinees especially strong; $17,000 in nine times.

"Tonight or Never," Belasco (23d week) (CD-1,000-$3.85). Also holding to excellent business; last week quoted at over $17,000.

"Two's Company," Hudson. Postponed suddenly.

"You Said It," Chanin's 46th St. (14th week) (M-1,413-$4.40). With theatre parties aiding business, last week claimed around $20,000.

Other Attractions

"American Tragedy," Waldorf; revival.

"Dracula," Royale; stopped after one week.

"Getting Married," Guild; revival.

"Mrs. Moonlight," Little.

"Peter Ibbetson," Shubert, revival.

"Precedent," Provincetown.

"Six Characters in Search of an Author," Bijou; revival.

"The Admirable Crichton," New Amsterdam; revival; going to road.

"Young Sinners," New Yorker; revival.

$16,000 FOR 'LIFETIME,' 'ELMER' $7,500, FRISCO

San Francisco, April 21.

Legit has shown plenty of life the past week, with Sid Grauman's "Once in a Lifetime" copping the cream trade, with takings spurting over initial week's. Current stanza drew close to $16,000, excellent.

Joe E. Brown, starring in "Elmer the Great" at Henry Duffy's Alcazar in fourth week, maintained regular stride, with business very big at close to $7,500.

Brown has another week before moving across the bay to Oakland. A Henry Duffy show is going back into Duffy's old Oakland, now named the Roxie, after Brown reopens it April 26.

Latin Hoofer's $5,500

Portland, Ore., April 21.

The Dufwin is doing a fair $5,500 with Argentina, the Spanish dancer.

Last week "Lombardi, Ltd.," got $8,500.

Shows in Rehearsal

"Perfectly Scandalous" (R. Gallo) Union Church.

"Bandwagon" (Max Gordan) Erlangers.

"Modern Virgin" (Shuberts) Ambassador.

"Little Show" (Wiman and Weatherly) Vanderbilt.

"One More Night" (Galen Bogue) Imperial Hall.

"Betty, Be Careful" (Gerald Bacon) Liberty.

"He" (Guild) Guild.

"Her Supporting Cast" (Philip Gerton) Biltmore.

"Fast Friendship" (Geo. M. Cohan) Fulton.

'Scene's' $13,500, 'Queen's' $13,000 Corner L. A. Cash

Los Angeles, April 21.

Two starters in the legit field last week, "Whispering Friends" at the El Capitan and "Apron Strings" at the Majestic. Former got in a full week while the latter blew in Thursday.

"Friends," with Tom Moore and Bessie Love in the leads, did average at $6,500. For the mob who likes to see its picture players in person at $1.50 top, it's in for four weeks.

"Apron Strings" brings Kolb and Dill together again after Dill had a short fling in the flop musical, "Paris in Spring." Team has been wandering up and down the Coast for the last 20 years in everything from musical tab to light opera.

At the Mayan, Sid Grauman's "Street Scene" started slow but ended strong with a take of $13,500. Show is attracting high school and university theatre parties because of the Pulitzer Prize angle.

"Elizabeth the Queen," at the Belasco, was above normal at $13,000 on the week. Pauline Frederick, with a large personal following, can always do business here if the script has any sort of entertainment between the first and last curtains.

Estimates for Last Week

"Whispering Friends," El Capitan (1st week) (C-1,571-$1.50). Average week at $6,500, but with small nut should be profitable.

"Elizabeth the Queen," Belasco (2d week) (D-1,103-$2.50). Held up to $13,000, with downstairs getting a heavy play.

"Street Scene," Mayan (2d week) (D-1,550-$2.25). Theatre parties filling the balcony, which has been the big problem at this house. Take of $13,500 satisfied everyone.

"Apron Strings," Majestic (1st week) (C-1,050-$1.50). Started to fair $3,500 for first four performances; in for quartet of weeks.

5 Shows Out

Five or six shows figured as minimum for the week's closings on Broadway. Included are two revivals and one repeat.

"Miracle at Verdun," presented at the Beck by the Guild, will be withdrawn Saturday. Just six weeks, the subscription period. Grossed around $14,000 weekly, but principally from subscription money. A disappointment.

MIRACLE AT VERDUN
Opened March 16. "Will satisfy no more than a fair percentage of Guild subscribers," Mantle (News). "Dreary," Winchell (Mirror). "More muddle than miracle," Atkinson (Times).
Variety (Ibee): "Doesn't figure as diversion for average playgoer."

"Joy of Living," an independent, stopped at the Mask last Saturday. Two weeks. Went to Philadelphia.

"Sweet and Low," presented at the 44th Street by Billy Rose, ends an engagement of 22 weeks this Saturday. With cast changed, some plan of presenting it here again prior to road tour. Started mildly with grosses around $17,000, but developed and climbed to a pace of $25,000, which is unusual for a slow starting musical.

SWEET AND LOW
Opened Nov. 17. "Soars high," W. A. U. (Journal). "Good show," Seldes (Graphic). "Thoroughly entertaining," "Boehnel (Evening World). "Dull," Ruhl (Her-Trib).

"The Admirable Crichton," a revival, will tour from the New Amsterdam after Saturday. Did rather well for more than a month but slipped too much last week. "Dracula," in at the Royale for a repeat, withdrawn after one week to bad pickings.

Some doubt about "Six Characters in Search of an Author," at the Bijou. Opened last week.

Mask-Wig's $50,000 Philly Fortnight, But Grosses There Generally Painful

Philadelphia, April 21.

Legit business was again pretty painful last week. Several shows made neat gains after bad Monday and Tuesday grosses, only to fall off again Saturday, when the fine summer weather caused the usual exodus to the shore.

"East Lynne Gone West," U. of P. show, started its second week at the Garrick very badly, but jumped Wednesday and kept gaining thereafter, being one show to go to capacity Saturday. About $24,000, giving close to 50 grand on the fortnight's engagement, about the same as last year. College show goes on short tour this week, winding up in New York later.

"Death Takes a Holiday," playing a return, got almost $10,000 in first of two weeks at the Shubert, which made it the dramatic leader. Merivale draw here is getting bigger all the time. "Philip Goes Forth" spurted Wednesday and had three good evening performances for $6,000 in second and last week at the Broad.

"The Truth Game," disappointing, got about $7,500 in second week at the Forrest. "Men Must Fight" dismal flop. Lucky if it beats $2,000 in second and final six days at the Walnut. "Front Page" got $5,000 at the Lyric.

This week brings three new ones, "Singin' the Blues," at the Chestnut; "Joy of Living," Walnut, and "Oh Promise Me," Lyric. First for a fortnight, second indef, and third for single week.

Next Monday (27) brings the Guild's "He" to the Garrick; "Admirable Crichton" revival, one week only, to the Broad, and "Student Prince," fourth visit, to the Shubert, with a new one for the Lyric also likely. May 4 brings the new Irene Bordoni show to the Forrest, and May 11 has "The Bandwagon" to the Garrick" and, probably, "Cherries Are Ripe" to the Broad.

Garrick and Broad are booked all through May, and the Forrest, Shubert and Walnut probably will be occupied up until the last week, anyway. Last-minute spurt after poor season with many dark spots is unusual.

Estimates for Last Week

"The Truth Game," Forrest (3d week). Not what was hoped for in business. Maybe $8,000 in second week. House dark next week; then Bordoni show.

"Oh Promise Me," Lyric (one week only). Another $1.50 show offered by Jacob Ginsburg, Jr., and local interests. "Front Page" got about $5,000 in second week.

"Singin' the Blues," Chestnut (1st week). Brings house back to legit after several months. Two weeks booked for colored musical.

"Death Takes a Holiday," Shubert (2d week). Dramatic leader last week, with almost $10,000 quoted. "Student Prince" in Monday.

"Joy of Living," Walnut (1st week). Starting mildly, but may pick up. "Men Must Fight" terrible at a little over $2,000 last week.

"Philip Goes Forth" got $2,650 at the Broad.

UNHAPPY LEGIT IN THE LOOP

Chicago, April 21.

Having gone to the trouble of renovating his house for quartering of the short-lived "When Father Smiles," U. J. Hermann is now on the make for attractions to keep the Cort's shutters down during the spring and summer. "Sport" entrains New Yorkward this week to glim over seven productions offered for selection by the Erlanger office. Hermann has been a legit operator in Chicago for 25 years.

Not a ray of sunshine since the Easter week fiasco, noticed around any of the boxoffices, except the Illinois where "Elizabeth the Queen" ruled the week's gross roost. "My Maryland" moves into the Grand, Sunday night, replacing "The Student Prince." Doubtful whether latter operetta squeezed a profit out of its five-week stay.

Coming Saturday's parade of exiteers include "Pagan Lady," "Lady in Pawn," "Sketch Book" and "Stepping Sisters." Helen Hayes' "Petticoat Influence," doing a still more surprising dive on the third week, takes it on the wing May 2 to make room for "The Greeks Had a Word For It."

Scheduled arrivals are Grace George in "The First Mrs. Frazer," Selwyn, April 26, and Joe Cook's "Fine and Dandy," Erlanger, May 10. No house yet set for the Gregory Ratoff-Ben Bernie angeled "Oh, Promise Me," due around middle of next month.

Columbia tie-up of the Apollo for roadshowing "Dirigible" prompted the Shubert office to give Tracy Drake a week's vacate notice for his "Stepping Sisters." Convinced there's still gold to be extracted from the "Sisters," Drake's looking around for another home. On other hand may decide to fold 'er up.

Estimates for Last Week

"A Lady in Pawn," Majestic (4th final week) (D-1,900; $3). Sloughed out under $5,000. Didn't have a look in from the start. After recasting Guy Bates Post takes show to Denver, and likely Los Angeles.

"Apron Strings," Playhouse (1st week) (CD-603; $3). Slow in getting started; advance sale per cut-rates makes outlook promising. Little over $5,000.

"Elizabeth the Queen," Illinois (2nd week) (D-1,350; $3). Not only way ahead rest of town but looks like turnaway on third and closing week; better than $19,000. "Green Grow the Lilacs," another Theatre Guilder, follows.

"Pagan Lady," Erlanger (2nd week) (D-1,319; $3). Deuce week had them still turning thumbs down on this one. Around $12,500. Exits Saturday. House dark until Joe Cook entrance.

"Petticoat Influence," Harris (3rd week) (C-1,984; $3). Still on the slide; picked up on the week's second half to $12,500. Has another week to go.

"Sketch Book," Garrick (6th week) (M-1, 1,997; $3.85). Another two grand dip to operating red or $16,000; holding on another four days before hitting for Kansas City. Three weeks too much.

"Stepping Sisters," Apollo (4th week) (C-1,219; $3). Almost matched last week's limp $8,000 gross, but given scram ticket by Shuberts effective current weekend.

"That's Gratitude," Blackstone (2nd week) (CD-1,219; $3). Pair of party sales saved this one from hard slump. Dropped to around $9,000. Placing hopes in returns on heavy cutrate card throwaway.

"The Ninth Guest," Adelphi (6th week) (D-1,100; $3). Dropped a thousand to neighborhood of $9,500.

"The Student Prince," Grand (5th week) (O-1,200; $2.50). Picked up on the last three days before blowout, to approximate $12,500.

"Three Little Girls," Great Northern (31st week) (O-1,365; $3.85). Dropped a couple of grand to $10,000, and readied for shift to St. Louis next Saturday.

$14,000 FOR COWL AND WILL IN PITTSBURGH

Pittsburgh, April 21.

Again with everything its own way last week, Alvin continued its nice season-end pace with "Twelfth Night," rolling up profitable $14,000, aided considerably by cut rates to students. Jane Cowl's first visit here in several years and Pittsburgh's first Shakespeare of the season, with steady trade.

Sharp stock at Pitt had splendid week with "Death Takes a Holiday," repeat, and held over again. "Death" life-saver this season and may get 4th week.

Alvin, with "Rhapsody in Black" current, closes next week with "On the Spot," last-minute booking, while Nixon closes this week with U. of P.'s Cay and Gown show.

BOSTON'S LEGITS ARE BETTER SINCE LENT

Boston, April 21.

Legit has had good biz since most of the houses reopened a couple of weeks ago.

"Simple Simon" at the Shubert closed a two-week run Saturday (18) to $22,300, good figure.

$12,500 for first week of "Cherries Are Ripe" at Colonial. At the Wilbur "On the Spot" doing well in 3d week at $12,000.

Plymouth far below what it should be. "The Patch" is now in last week. Only $5,000 last week.

More legit houses open this week than Boston has seen for a month.

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Plays on Broadway

COMPANY'S COMING

Farce in three acts. Presented at the Lyceum, New York, April 20 by Stanley Sharpe. Written by Alma Wilson. Lynne Overman featured. Staged by Zeke Colvan.

Susie.....Leila Bennett
The Nameless One.....James La Curto
Mrs. Janney.....Frieda Inescort
Mr. Janney.....Lynne Overman
Mrs. Driver.....Frances Neilson
Mr. Thompson.....Sidney Riggs
Bobby Gordon.....James Spottswood
Mrs. Patterson.....Francesca Hill
Mr. Patterson.....William Black
Mrs. Boyd.....Mary Noble
Miss Mallory.....Rosalind Russell
Mr. Boyd.....William Boren
Mr. Fields.....Wilfred Clarke
Sergeant.....William Crimans
Police Officer.....Ellsworth Jones

For a first production Stanley Sharpe, formerly general manager for Flo Ziegfeld, has done rather well. But "Company's Coming" seemed too light a farce to indicate it being a money show.

Was first called "The Third Leg," which referred to a tennis trophy, placed in competition for the third and final time. First act fair, second did not improve, but the third had something. Understood the script read so well that picture people were interested. Its playing probably lessened chances in that direction.

Play is set in a modest Philadelphia apartment. Therein reside the Janneys—Margaret and her tennis champ husband, married for a couple of years. Company is coming to play bridge that evening. He had not received his salary and she had spent all their available money shopping, buying a transformation and a suit of lounging pajamas. They have to raise cash, and so he pawns the tennis cup, permanent possession of which he is to contest two days laters.

Intending to retrive the cup next day, the ticket cannot be produced. It was in the tuxedo, which Margaret loaned to Mr. Thompson, another tenant, who had gone to attend a bachelor dinner in New York. As the cup must be produced at the club the next day they plan a phoney robbery. It happens a real thief is in the place and he vamps, dolled up in the transformation and pajamas.

The fellow who borrowed the tux returns well bunned. The hock ticket is reclaimed and Susie the maid is sent to get the cup. She returns with Thompson's saxophone. That seemed the funniest bit of the play. The real ticket is found and the cup redeemed. Then a heavy rain falls at the curtain, so the tennis match is off.

Alma Wilson, the author, may or may not be familiar with situations such as lost hock tickets. Certainly there is no tough problem, such as made out. For the purpose of an entertainment that weakness would not be important, but it is made much too much of.

Lynne Overman, featured, and Frieda Inescourt are the affectionate Janneys who get so jammed up. Overman has scored in farce before and he makes Janney a pleasant fellow. Leila Bennett is Susie, the light-headed nursemaid. Amusing in a way, but she has had better parts. Sidney Riggs does a good stew as Thompson. James Spottswood is the friend Gordon. Most of the others are minor, but Rosalind Russell as a girl from Atlanta used a broad Georgia crecker dialect that the first-nighters were doubtful about.

Zeke Colvan, stage manager for Zieggy, directed, but whether he could have speeded this play was not certain. *Ibee.*

MELO

Melodrama in three acts, presented at the Ethel Barrymore April 16 by Lee Shubert in association with A. H. Woods; written by Henri Bernstein; adapted by Arthur Pollock; Edna Best, Basil Rathbone and Earl Larimore featured; staged by Marcel Varnel.

Romaine Belcroix.....Edna Best
Marcel Blanc.....Basil Rathbone
Pierre Belcroix.....Earle Larimore
Christiane.....Ruth Abbott
Jeanne.....Marion Wells
Dr. Remy.....Harry Davenport
A Priest.....Robert Harrison
Francois.....Stapleton Kent
A Professional Dancer.....Jan Marquand
A Maitre D'Hotel.....Wallace Danfield
A Man.....George Anderson
Another Man.....Arthur Stenning
A Woman.....Elsa Ryan

"Melo" is an attractive title, expressive of the type of drama this is. Rather a full evening of dramatics, too full in fact. Heavy stuff for a spring debut, yet possessed of power and interest in such measure as to indicate a click.

A. H. Woods had this work of the Frenchman, Henri Bernstein (calls himself Henry now), for several seasons but held it back. Hardly because it is a multi-scened play, because he produced with more skill "Five Star Final," one of the season's plays of many scenes. Perhaps he did not like the last act and there is a difference of opinion about that.

Impression was the author himself had third act trouble. Having killed off the heroine in the second he had to carry on to a conclusion without her. As a result he overwrote his play. After the premiere it was decided to do some clipping and with Bernstein over here, that should not be a tough task.

"Melo" is the story of flaming love between Marcel Blanc, noted violinist, and Romaine Belcroix, herself a musician and the apparently devoted wife of a lesser musician, Pierre. "Mamish" he calls her. Marcel is their dinner guest one evening. Upon his departure there is an affectionate scene between man and wife but the next afternoon she is in Marcel's apartment, the start of their affair.

Sometimes all three go places. Although Marcel and Pierre had been companions and attended the same conservatory, Marcel has no compunction in taking his friend's wife. He even demands she be freed.

Consumed with lòve for Marcel and knowing how much Pierre cares for her, her brain sees no way out save to administer slow poison to Pierre. A physician detects that, orders a change in medicine. Pierre rapidly recovers, but he never knows about the lethal drops. Again Romaine faces a blank wall. She can see no way out but to leap into the Seine.

Last act scenes are those of a cemetery one year later, with both men come to grieve at Romaine's grave; the home of a priest where Christine, now married to Pierre, comes with the secret about the poison; Marcel's apartment two years later where Pierre has come in an attempt to verify his suspicions about his wife and his friend. He never finds out.

In that scene especially Earl Larimore, as the still sorrowing Pierre, earns the feature billing along with Edna Best and Basil Rathbone. It is, however, Miss Best's show. The love scenes between her and Rathbone are excellent.

Direction by Marcel Varnel very good. Same for settings, for which there is a revolving stage or platform. A cafe interior was spoiled by the presence of dummies, easily detected and long ago out-moded.

"Melo" is vivid melodrama, graced with good actors. *Ibee.*

Six Characters in Search of an Author

Comedy drama revived at the Bijou April 15 by Tom Van Dycke; written by Luigi Pirandello; Walter Connolly and Eugene Powers featured; staged by William W. Schorr.

The Father.....Eugene Powers
The Mother.....Doris Rankin
The Step-Daughter.....Eleanor Phelps
The Son.....Paul Guilfoyle
The Little Boy.....Buddy Proctor
The Little Girl.....Bebe Gilbert
The Manager.....Walter Connolly
The Leading Man.....L'Estrange Millman
The Leading Lady.....Gladys Wilson
The Juvenile.....Kirke Lucas
The Ingenue.....Kate Byron
The Character Woman.....May Gerald
Second Woman.....Consuelo Flowerton
Third Woman.....Fanny Davenport
The Character Actor.....Louis Lytton
Second Man.....Conrad Cantsen
The Property Man.....Clinton Corwin
The Stage Manager.....John Brown
Madame Pace.....Ina Borke

The Italian dramatist, Pirandello, became known over here when his "Six Characters in Search of an Author" was presented by Brock Pemberton, some years B.S.D. (Before "Strictly Dishonorable"), first as a special matinee event and later in the 44th Street. It attracted attention because unusual, but attendance was hardly exceptional. That may apply to the present presentation, which is very well done.

Tom Van Dycke, reformed press agent, offers the revival. He appears to have a flair for the unusual as instanced by his maiden effort, "Out of a Blue Sky," which, however, promptly flopped. He'll doubtless land if he sticks.

"Six Characters" isn't a play in the ordinary sense. It's more like an idea at which the author may have labored no end. Like "Heaven," it is of the stage. A father, his widowed wife, a legitimate son, a not so legitimate daughter and two small children enter a theatre where a rehearsal is about to begin. The father explains to the manager that they are in search of an author, who, after creating the characters, refused to permit them to enact their sufferings and humiliations.

The manager sees real drama in what the characters attempt to act before the regular actors, but when tragedy in the shape of juvenile suicide stalks on, he dismisses the company and says on the morrow they will go back to that "damned Pirandello play."

Walter Connolly as the puzzled manager provides the comedy lines, which are limited. Eugene Powers is the mouthy father, who talks many angles which the manager cannot understand, including the illusion of reality.

A new winsome actress comes forth as the step-daughter in the person of Eleanor Phelps, three years out of Vassar. For the experience she has had it is no guess that Miss Phelps will grace Broadway's boards from now on.

"Six Characters" has novelty. Maybe too gabby for the average playgoer, but interesting and well paced by William W. Schorr, a youthful stager. *Ibee.*

PRECEDENT

Melodrama in three acts, 10 scenes. At the Provincetown Theatre April 15, by Sidney Harmon. Shepard Traube and Walter Hart. Written by I. J. Golden. Staged by Walter Hart. Scale, $2.

Delaney.....Royal Dana Tracey
Mrs. Delaney.....Ellen Hall
Preston.....Walter Green
His Secretary.....Lee Nugent
Graham.....William Gregory
Stewart.....Frank Ford
Riley.....William Bonelli
Mrs. Evans.....Nell Harrison
Police Officer.....James Wright
Maybelle Jones.....Louise White
Rossman.....John Bennett
Fremont.....Clyde Franklin
Jim.....Ira Silver
Judge Mcinerny.....Kirk Brown
Callahan.....Charles Harrison
Judge Hunter.....George Farren
Governor.....Ben Roberts
Travers.....Charles Newsom
Mrs. Compton.....Elwyn Harvey
Dr. Harris.....Jess Sydney
Ketcham.....George Price

This legal analysis of California justice is purely a lawyer's brief on certain reactions entertained from investigation of the famous Mooney bomb case that has been discussed off and on for the last 15 years or more and since Mooney's indictment and conviction in 1916. It's not real theatre fare and essentially a legal thesis, but done in an

(Continued on page 61)

Plays Out of Town

Folies Bergere Revue

Paris, April 10.

New Folies Bergere revue at the Folies Bergere, titled "L'Usine a Folies" ("The Folies Factory"), presented by Paul Derval. Authored as usual by Louis Lemarchand. Staged by Pierre Frejol. Music by Maurice Hermite, Pierre Larrieu and others. English dances by Alfred Jackson. Other dances by Miss Greasley.

Principals: Brochard, Lemercier, Vera Troizky, Ed Castel, Guerard, John Bux, Andre Randall (principal comedian), Matt Duffin and Janice Draper (Americans), Jysor, Dorsowna, Robert Vincent, Feral Benga, Mlle. Melka, Andree-Nalda-Cappella-Romoff (adagio team), Erna Carisse, Rachel Carlez, Charmel and a host of others named in the program, Alfred Jackson Star Bellet, the Ballet Stella and the Spark Ballet.

Though the show is called a revue, it has nothing in common with the usual Folies Bergere extravaganzas exhibiting nude women in gorgeous sets. Apart from the very beginning, show quickly turns into a series of sketches, usually in tableaux. Shows a strong operatic tendency, with more male than female yodeling.

After excellent beginning, show is rather disappointing, except for a few special numbers. Looks as if blue noses had eradicated nudity. For a Folies Bergere show seems over-chaste, except for a cooch dance done by a colored couple that cannot be called suggestive, because is leaves nothing undone. Music is innocuous, mostly lifts. Musical overture contains an idea new to Paris. Whilst the orchestra plays before the curtain is raised, the leader's phone rings, as if somebody wanted to get one of his musicians on the phone. He hands the receiver over to the musician, who uses it to sing from the pit a duo with a girl ghost-voicing from backstage.

One of the faults is a considerable number of blackouts. To prevent the public perceiving the changes made during the blackouts, a row of bulbs on the audience's side of the footlights is lighted so that it blinds the public to what is going on in the dark.

The show reeks of vodka. Not only are the ballet dancers, male and female, practically all Russians (apart from the Jackson girls), but even the femme lead, Vera Troizky, is of similar origin.

A flag finish, following a reminder of Coste and Bellonte flying to the States, consists of three tiers of six girls in front of a sea set with the New York skyline in the background. Girls open their cloaks, composing an American flag. They close and reopen them, to display a French flag. Finale meagre for a revue.

Real hits in talent are Randall, Duffin and Draper, The Andree, Naldi, Cappella and Romoff, adagio team, Feral Benga, plastic colored dancer) and John Bux.

Ballets are satisfactory, special attention going to Guerard, a dancer, who acts a hairdresser.

Colonial exhibition may help the show, but on its own merit and taking the current slump into account, won't do the business of last year. *Mart.*

RHAPSODY IN BLACK

Washington, April 16.

Lew Leslie's musical, starring Ethel Waters and featuring Valaida, Blue McAllister and Al Moore, with Cecil Mack's Choir and Pike Davis' Continental Orchestra. Lyrics and music by George Gershwin, Dorothy Fields, Jimmy McHugh, Mann Holiner, Alberta Nichols, Ken Macomber, Cecil Mack and W. C. Handy. Staged by Mr. Leslie.

After two false starts, Lew Leslie's "Rhapsody in Black" finally went into its premiere at the Belasco theatre. It will soon wend its way to New York.

In this all-colored show, Lew Leslie has completely departed from the old formula he used in his editions of "Blackbirds." Those were fast-stepping, hip-waving dance shows. "Rhapsody" is an attempt to turn musical comedy or the revue type of entertainment toward the concert stage. It may prove the herald signalling a new order of things. It is presented in a single setting of black velvet drapes, a silver curtain rampant—and there is none of the usual elaborate costuming.

A brief prolog, "Harlem Interlude," minus the spoken word, gets the show underway and it then develops into a real novelty. A first-night audience showed enthusiasm over this colored concoction.

Leslie has assembled some fine musical talent. It is his idea to show what the negro race has accomplished in its travail up the long road of slavery. Many composers contributed in the program, and the music represents the highest type of negro melody as well as a few samples of the lowest.

Ethel Waters is the star. They bill her as "the greatest colored entertainer in the world." Her three outstanding numbers are "Wash-Tub Rubsidy," "Dance Hall Hostess" and "Where Is My Prince Charming." They reveal her as a singing comedienne extraordinary.

Cecil Mack Choir, group of well-blended voices, makes a mighty hit for itself in melodious arrangement; one is an original interpretation of Gershwin's "Rhapsody in Blue." Another is a satire on the funereal chant from "Porgy," the Theatre Guild production, a transposition embodying Handy's celebrated "St. Louis Blues."

The third outstanding feature is Valaida, a voluptuous singer and dancer who plays a hot cornet, accompanies herself at the piano and even sings a song in Russian. At one time she leads the Pike Davis Continental Orchestra in a musical transition of the negro from Africa to Harlem.

Piece is plentifully sprinkled with spirituals. At the first night presentation, Leslie came before the footlights and directed two of his soloists in singing "Eli Eli." The rehearsal period in Washington had been a hectic three-day session for him.

The consensus of critical opinion, here is that "Rhapsody in Black" will be a smash hit on Broadway. *Daly.*

EASY LIVING

Hollywood, April 12.

Comedy-drama in three acts, by Madeline Blackmore. Staged by Dustin Rhodes. At Theatre Mart, Hollywood, for four nights starting April 12. Cast: Sue Kingsley, Helen Baruth, Frank Roberts, Miami Alverez, Bern Boyd Irwin, V. Talbot Henderson, Gertrude Main and Robert Fontany.

Billed as a comedy-drama, this play that skims Hollywood as it seriously attacks the gig and keptive question, contains about one titter. Otherwise it takes itself very solemnly and realizes that it has a problem to solve.

Story is the struggle of an "assistant gag man" who follows the easiest path—to the home of a wealthy divorcee inclined toward young men. This despite the other gal, pure and struggling to get ahead in pictures.

When the boy, at the end of the

(Continued on page 61)

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Just a Note of Appreciation to the Cast, Chorus, Musicians and Crew for their co-operation in the success of my personal presentation of "Simple Simon" which closed its Season in Boston Saturday, April 18. Thanks to Mr. Lee Shubert for his personal interest in my tour.

Sincerely,

ED WYNN

DIRECTION

HARRY BESTRY

Inside Stuff—Legit

Erroneously reported that the one night stand company of "Flying High" was under the management of George E. Wintz. The fact is the show was put on and sent to the road by George White, who produced the original.

Touring troupe's poor presentation evoked protests from a number of small town managers. One manager in Michigan particularly felt he got a bad deal because when the company played his house, the original outfit was billed in Chicago.

Maybe the similarity of names involved Wintz on the turkey when it should have been White.

Shuberts went into several New York dailies Monday with an advertising splash of extra space insertions for six of their shows: "Wonder Bar," "Melo," "Silent Witness," "As You Desire Me," "Peter Ibbetson" and "Meet My Sister." It is that management's first showing of the kind since the directory form of advertising was adopted.

Under the agreed rules shows are advertised in alphabetical position, minus display type and with limited lineage. Additional ads and display permitted on same page but comparatively little such extra space had been used. Film displays have been a factor in keeping the legit extra space insertions down.

Legit's aggravated producing situation, now nearing a sub-normal summer, has the casting agents in their hottest position to date. As one agent expressed it, "It's a dog eat dog proposition."

Shows taking quick powders has hurt the agents' incomes by their placements, in plenty of cases, not even getting a full week's work. Also a trouble maker is the shoestringer and his short salaries. It's worse because there's been more of it this season and the hot months don't promise much from the present outlook.

"Precedent," which opened at the Provincetown in Greenwich Village last week, surprised many in the favorable notices it drew from most of the first string drama critics. I. J. Golden wrote it, Sidney Harmon produced and one backer is said to be the author's brother, a New York printer.

Booking conditions being what they are, uptown theatre men immediately tried to get the show uptown. Insiders claim, however, this is unlikely since the play is propaganda about the Mooney and Billings case, n. s. h.

Immediately after the premiere of "Melo," adapted from the French of Henry Bernstein, it was decided to do some cutting, particularly in the third act. The French playwright went to work on the script, adapted by Arthur Pollock of the Brooklyn "Eagle."

He is the same Bernstein who wrote "The Thief." A. H. Woods had the play for years and discarded four adaptations, also one version in English by Bernstein.

Moss Hart, playing the patient author on the coast in his own show, "Once in a Lifetime," got a call from a studio to see the story head around noon. Hart went out to be told that the executive was "in conference" and he actually cooled his heels until he had to rush back downtown to the theatre for the matinee when he was duplicating the incident.

It wasn't a frame and he didn't see the departmental head.

In Sunday's New York Times appeared 22 obituary notices for Joe Leblang. No such concerted tribute to one man has ever been noticed before. The notices ran more than a column in the usual small obit type. Notices were inserted by institutions and organizations to which the lamented belonged or aided.

All expressed profound grief and some were extended notices.

One reason regarded as motivating stock production by Chamberlain Brown, agent, in Mount Vernon, N. Y., is that the caster has a number of players under contract for whom he must provide a specific minimum number of weeks' work seasonally.

Equity's ruling states that such players must receive a salary at a certain proportion to their usual earnings.

The revival of Pirandello's "Six Characters in Search of An Author," produced by Tom Van Dycke, is Shubert-backed. It's an ideal kind of a show to back, since it uses a bare stage and doesn't go in for costuming.

The "Daily Mirror" is the first paper to raise its amusement ad rates following the demise of the "Worlds." Rate from 90 cents a line to $1. "Journal," which also showed an appreciable gain during the past six months, is retaining its rate at $1.50.

Reginald Laurence, author of "Men Must Fight," recently produced in Philadelphia by the Actor-Managers and Sigourney Thayer, was an assistant in the Frohman press department several years ago, and later connected with a Times Square advertising agency.

PRECEDENT

(Continued from page 58)

absorbing way that may have effect as a propaganda medium.

Names have been switched, but to all intents Mooney is the chief character. Others are crooked judges, a crooked district attorney, a campaigning newspaper editor and some character witnesses of various types.

Mooney was indicted for the explosion of a mysterious bomb in San Francisco on Preparedness Day, 1916, and as a result of which explosion several were killed. It was later found and after Mooney's conviction that certain witnesses had perjured themselves. This new evidence, however, was discovered too late, according to California laws and therefore couldn't be reviewed by the Supreme Court. The governor later commuted a death sentence to life.

Mooney was a labor organizer during trying union times in Frisco and as the piece intends to prove, was framed by traction interests, a judge and the district attorney. It's a pretty strong indictment as presented.

The cast is uniformly good and staging excellent, considering the limitations of the Provincetown theatre. Defense attorney role is the only one offside. The man playing it appears too young for the serious and important part.

When caught, the Shubert interests were looking over the piece, but it is hardly likely that it may be brought uptown to Broadway without much altering that might prove costly. Ten scenes here and the only way to do it is with the revolving stage. Besides as entertainment for the masses, it's nil. No action to speak of. *Shan.*

EASY LIVING

(Continued from page 58)

first act, decides to go gig, the girl follows through and marries the big real estate man. Second act, a year later, has the boy in the money mamma's beach house and the girl and her older hubby back from Europe. Husband is the partner of the wealthy lady's ex-husband.

Girl and boy figure it's no use. They're in love and decide to break the news to the other pair. Looks like a clinch ending until the last two minutes, when the former husband commits suicide, over the telephone, and as it puts the girl's husband in a jam because it's over money, the boy and girl stick by their respective mates and say goodby forever.

Cast and direction was one of the best this little house has had in recent months. Sue Kingsley, a ringer for Maureen O'Sullivan, good as the girl, and Bern Boyd Irwin, as the boy, does the best he can with a shilly-shally part. V. Talbot Henderson, as the realtor, was buff and hearty in the first two acts and did a nice bit of acting in the last.

Play in present state has no chance through taking itself too seriously. Needs new treatment with sophisticated dialog and a general lighter tone with a happier ending to stand a look-in.

HELLSEHEREI

("Clairvoyance")

Berlin, April 10.

Society play in three acts by Georg Kaiser. Presented by Dr. Robert Klein. Staged by Forster Larrinaga. Stage architecture, Erich E. Stern. Cast includes Johannes Riemann, Ruth Hellberg, Hilde Hildebrand, Erwin Faber and Alexandra Molino. At Renaissance theatre, Berlin.

After a long while Georg Kaiser again appears with a play. Literary Berlin gathered at the premiere. Many w. k. critics present, such as Alfred Kerr, Werner Diebold, Erich Kruenes and Franz Servaes, among others.

"Clairvoyance," which Kaiser wrote a number of years ago and successful in several theatres in the rural districts, was most likely staged by Dr. Robert Klein with a certain object in view. Sensational law suits in the Bohemian town, Leitmeritz, in Breslau, Hirschberg and in Berlin, have proven from a legal view there is something in supernatural forces, such as propagated by the German clairvoyants, Erick Hanussen and Max Moecke.

But the real human element is missing. Bride, the bridegroom and the friend of the bride are puppets on which Kaiser has based his nearly mathematically calculated play, which is something between satire and seriousness.

The bride loses the engagement ring and her last resort to recover it is a visit to the clairvoyant. He tells her how she lost the ring, what the man looked like who picked it up, and to her great dismay, that the bridegroom kissed another woman during that time.

This is the foundation. Ideas flash and situations change quickly. It is admirable how Kaiser makes it so gripping. Only for the present day the dialog is insufferable.

Nevertheless, this is a story for a charming society talker.

Performance not uniform. Best was Johannes Riemann. Erwin Faber, as the clairvoyant, funny, but at times he overdid it. Hilde Hildebrand just a little too pert and overbearing. Ruth Hellberg, at times uncertain and not quite natural in dialog, shows the beginning of a rising talent.

Play was greatly applauded. *Magnus.*

Elizabeth the Queen

Los Angeles, April 18.

Pauline Frederick and Ian Keith are teamed in the Fontanne-Lunt roles of the Theatre Guild play by Maxwell Anderson, which Belasco & Curran opened at the Belasco here.

It's a pretentious production in costume and scenic investiture and the $2.50 scale accordingly becomes economically necessary. But it's that $2.50 which probably accounts for the sparse trade since the opening, although Miss Frederick is excellent as the queen and Keith likewise romantically captivating as Sussex.

William Keighley's staging is tip-top considering the general weightiness of the play.

These local productions of Broadway pieces afford many a film player a between-picture opportunity to troupe it. It's better box-office for the local impresarios also to enlist some celluloid celeb for the leading roles.

Miss Frederick's conception of the British queen is played with dignified poise and restraint, pitching her amorous outbursts for Lord Essex in proper key, and withal impressing histrionically in brilliant manner.

Good performances right down the line. George Baxter as the belligerent Sir Walter Raleigh, Marian Burns as Penelope, Chappell Dessett's personation of the machinating Sir Robert Cecil, the minister of affairs; John Craig's Francis Bacon and the Fool by Milton Pope were outstanding. Wyndham Standing was out at this show having suffered a fracture of the skull by accident.

Complete cast: John Burke, Stanley King, Arthur Lovejoy, Deight Satterlee, Stanley Lindahl, Victoria Davies, Eileen McGrath, James Harper, William Shelton, Arthur Singley, Gordon Oliver, Ray Poole, James MacMillan, Helen Kleeb, Anna Chase, Phyllis Lovett, Frederick Pymm, Lowden Adams, Garretson Young, Sydney Eastman, John Clearman, A. S. Byron, James Amos, Tom Turner. *Abel.*

WHISPERING FRIENDS

Hollywood, April 18.

The C. E. Toberman-Henry Duffy-Matt Allen season at the El Capitan, Hollywood, again brings picture people to the stage, for even in the heart of cinemaland the "in the fish" ex or present stars are worth their hire for box-office purposes. Bessie Love and Tom Moore this time are the stellar pair in the local version of George M. Cohan's somewhat talky two-act comedy.

Both do their parts well, with Helen Bolton and Russell Filmore equally capable as the other couple.

One set and five scenes, covering a span of less than 24 hours, with the single set a handsome interior.

Edwin H. Curtis' staging is expert and the other two players, William Macauley and Betty Farrington, in the butler and maid parts, were professionally satisfactory.

Will stay the average three or four weeks at this house. *Abel.*

Concerts

By Sallie

FUTURE PLAYS

"Wife of the Caliph," by Conrad Seilor, sold by Frieda Fishbein to Dimitri Ostrow.

"Perfectly Scandalous" by Boyd Hutcheson, is being prepared by Raymor Productions, new combine, for about the first week in May. Cast includes Natalie Schafer, Jeanne Greene and Grant Gordon. Direction by Raymond Gallo and Robert Lawrence.

"The Chiseler" by Henry Rosendale, is again being lined up for production by Joseph Ornato. So far in, placed by Hap Ward, are Henry Pemberton, Jack Harwood and Charles Doyle, with Pemberton the likely director. Ornato is new to legit and owns a dance studio.

"Trip to Pressburg," German play, for production by Ray-Miner next season.

Play was written by Leo Perutz, Viennese, and produced in Austria and Germany. Dayton Stoddard adapted.

Pair o' Sixes by Stock And Legit in Minne.

Minneapolis, April 21.

With the engagement limited to three nights and a matinee, Grace George did well at the Metropolitan in "The First Mrs. Fraser," grossing about $6,000.

Despite that it was presented at same house last season and also has been seen on local screen, "This Thing Called Love" drew close to $6,000 for the Bainbridge dramatic stock company at the Shubert, with Violet Heming, guest star, and return of Jack Paige receiving credit for the draw at $1.25 top.

A professional wrestling match on one of the evenings helped the stock burlesque troupe at the Gayety to get around $3,000 with "Palm Beach Follies." Fair.

"Green Grow the Lilacs" (N. Y. Theatre Guild), current at Lyceum. Miss Heming finished two weeks' Shubert engagement in "Ladies All."

Leading Woman Takes Over Sharp Stock Co.

Columbus, O., April 21.

George Sharp withdrew from his stock here today (21).

The Co. has been taken over by Edith King, leading lady. William C. Walsh is manager.

Roanoke's Little

Lynchburg, Va., April 21.

After struggling along for years without an amateur show outfit, Roanoke has at last organized a Little Theatre League. First production was "The Patsy," at the antiquated Academy, former road-show house. Proceeds went toward aid of local sufferers.

Heretofore Roanoke has seen plays of Lynchburg Little Theatre, which were carried there for a one-night stand after engagements at home. The Lynchburg organization has over 1,000 members, owns its own theatre seating 300, and has a paid pro as directress.

13 Birmingham Groups

Birmingham, April 21.

Thirteen groups with a total membership of 300 have formed the Birmingham Dramatic Council for the purpose of "stimulating better plays, increasing production efficiency to above average amateurism and to make Birmingham 'theatre minded'."

The various groups of the Council have produced more than 60 plays this season and will present 12 more before June.

Gertrude Lawrence is one of the best dressed women on the stage. In "Private Lives" she is wearing a white satin evening gown, cut round neck, very decollete back with full skirt to the ground, circular, and inserts at the hip, which give it much chic.

Lounging pajamas of yellow and black print are very modish, long pantalettes, with the skirt bottom, brassiere top and a short, smart black velvet jacket. A day-time frock of brown and white polka dot, one piece, with a patent leather belt.

Beatrice Belkin's Balance

Beatrice Belkin hopped from opera and concert into an upper box at the Roxy, to sing for a week. She has a beautiful coloratura soprano of wide range. Her high notes are taken with no effort and if her popularity doesn't go to her head, she's on the road to a career.

Miss Belkin looked attractive in a simple blue frock.

Basso on Russians

Isidor Belarsky, basso, in a recital at Carnegie, sang the modern Russian composers. In these he seemed most at home.

Mr. Belarsky's voice has many good qualities with a splendid range in the lower section, and the upper notes less convincing, but he sang true to pitch. A friendly and goodly sized audience greeted him.

Pianiste's Debut

A young Italian pianiste, Carmelia Tucci, in her first recital at Steinway Hall, played compellingly, two Sonatas, Beethoven's, and five pieces by Chopin, with a final group of three compositions, one by Alexander Longo and two by G. Martuccia.

Miss Tucci revealed promising musical gifts. Steinway Hall being small, she over-stressed the pedal.

Her playing discloses training and sincerity.

Stiles-Thomas Morning

Hallie Stiles, American soprano of the Paris Opera Comique, and John Charles Thomas, sang to 2,000 members of the Haarlem Philharmonic Society in the Astor. Miss Stiles' youth, looks and personality are tremendous assets. Besides, trained voice with a wide range. Her "Depuis le Jour" from "Louise" made the audience realize opera is her goal. Thomas' baritone made the morning complete. He sang in four languages and has a tremendous sense of humor.

Henri Bernstein strikes the perfection note in "Melo." Nothing new in theme but good psychological study of the confused mind of a young wife awakening to a new love.

Edna Best in her gay adventurous role is excellent. Dressing is incidental, Miss Best wearing two simple sport frocks.

Kruger and Kennedy as "Private Lives" Leads

Otto Kruger and Madge Kennedy are set for the road trip of "Private Lives." The Coward play closes in New York May 9 and the new leads will start rehearsing immediately.

Show is scheduled to open the tour in Los Angeles, with a slow filter back east under the management of Arch Selwyn.

"Private Lives" will have Noel Coward and Gertrude Lawrence playing it for 13 weeks, rather than the 12 to which it was limited. It had a Tuesday premiere and Coward agreed not to count the first week. Show, therefore, had two more weeks with the original leads, latter withdrawing May 9.

Sarecky-Tierny Musical

Hollywood, April 21.

Louis Sarecky, Radio's associate producer, and Harry Tierny, on the studio's musical staff, are writing an operetta on their own.

Plan to produce it in New York in the fall.

Cape (Cod) Playhouse will open its summer season June 29, according to Raymond Moore, manager.

George Somnes again will be director.

Broun And Politics

Looks as though Hey Broun made his fatal error running for Congress. It would have been as fatal, no doubt, if he had kept on running, into Washington. To call Broun a disappointed candidate, even socialistically, looks quite far away from the fact. He probably went into that political business for the experience.

Now he's getting some of the experience. One Mr. McCue, a Tammany Hall leader in New York, speaking at a Hotel Astor dinner said Broun is a malicious liar. Broun heard about that McCue load when his paper, the World-Telegram, asked him about it. Broun laughed it off, which seems to be a happy Broun way about many things. Why argue with a Tammany Hall leader appears the Broun platform?

In his World-Telegram column, once daily, perhaps not often enough, Broun happened to mention that Tammany Hall had the take 'em habit. It would take from the rich to help the poor and sometimes to help itself, he said. Robin Hood grew famous the same way. Any professional politician should welcome a description like that. But McCue picked up a grouch. Said Tammany doesn't take, although one of its woman leaders the other day admitted the taking of presents is okay; what else could a Tammany leader be given? she asked—being a woman to think like that.

Broun hopped back into politics when he started his column crusading against Jimmy Walker. He's laid off'n that lately, as have other New York dailies, excepting the Daily News. The News thinks it has picked up a circulation angle on Jimmy Walker, which may be a kick back, because neither the News, Broun nor the dailies will cost Mr. Walker any of his popularity in New York.

In fact if they had kept up the panning, and with the aid of the dumbbell City Affairs committee of the New York Republican Club, it would be time to do some betting that one James J. Walker will be the next govenor of New York State, if he will accept it. Perhaps Walker prefers the U. S. Senate.

Dailies like the News and reformers of the Holmes-Wise stripe, along with those who put over the Republican Club boner of mentioning Walker's private life, don't seem to know the inner feelings of New Yorkers, as regards Walker, et al., with that taking in everything.

In years gone by when a mayor of New York had an underground passage from his apartment to the best known uptown joint in New York and every daily paper knew of it, none printed the item. That was the then mayor's personal and private affair. If he wished to take a drink in a joint by the underground route, no reason why he shouldn't. New York City still kept going along.

Because Mayor Walker doesn't know of or believe in underground passages, that is hopped on by the ministers and the rabbis, by circulation makers and dumbbell Republicans. All together it spells hooey as far as affecting the standing in New York of Jimmy Walker. He never denies he is Jimmy Walker, and that's something in these days of double faces.

Broun may run again for Congress. It's reported he's saving up. His enemies should lay off'n that lad, knowing he did run—once.

Ad With Song and Cartoon

Advertising now carried by Macy's department store in New York dailies has smartness and newness. Macy's has taken a pop song, switched the lyrics in spots to conform with their constant pounding on the thrift idea, and the result is pleasant. Pop tune taken by Macy's and adapted for its own use is "Little Things in Life."

Another large ad placed as a twin to the song idea by the same store is one of Ted Cook's poems. Macy's got a comedy angle and switched it toward a certain merchandise selling in such quantities as to cut the price to a low level.

Broadway's Dirt Taste

Broadway has become dirt conscious. More filth, in literature and entertainment, available on Times Square now than ever before. Things are being done openly on stages that would have meant sure police interference a few years ago. Books are sold today that could not have been shown a few years back.

A drug store in the heart of Times Square is featuring a copy of Balzac's "Droll Stories," uncut and untampered with as to language, for $1. Only a few years back the book was being sold surreptitiously by bootlegging salesmen for about $10.

Two new stores are in Times Square selling cheaply-priced books. Most of their stock, of course, consists in ordinary cut rate novels.

Even such novels as "Petronius," for many years considered as belonging to the shady side of erotic literature, are on sale. Another angle, and more harmful, perhaps, is the great number of low magazines being offered. About 40 on the market now, none actually using the wrong words out, having no scruples as to the situations and plots, are on sale. Newstands usually carry 20 or more.

Drawbell's Play in Film

James Drawbell, part author of "Who Goes Next?" the war play from the angle of the prison camps, is the editor of the English Sunday Chronicle, one of the Allied group, with a large circulation. Drawbell was the first of recent editors to start the lay-out innovation of using script-written block heads for the top of main editorials, an innovation pretty startling in view of the conservative lay-out policy of most British papers.

Drawbell, who wrote the play in collaboration with Reginald Simpson, his own dramatic critic, has now sold it as a talker to the States, thereby bearing out those of the London critics who favored a war play with a novel angle, and refuting those who did not reckon the play would get the run it has. Now current at the Prince of Wales, London, in its third month.

Promotion

Some best sellers, like "All Quiet," just happen. Others are made. If that autobiography of Anthony H G. Fokker, ghosted by Bruce Gould, doesn't go into the best-selling class it will go down as one of the most notable failures in book exploitation ever attempted.

Book getting newsreel and newspaper interviews with the author, feature stuff by the AP, McNaught Syndicate and NEA, to around 1,000 papers, magazine articles, radio discussions of the book, an air talk by Fokker himself on a national hook-up, and over $25,000 in newspaper and mag advertising.

The Fokker book called "The Flying Dutchman," and claims, among other things, that during the war, when Fokker was building his advanced type of planes for the Germans, England offered him $10,000,000 to return to his native Holland.

Lowell Thomas is to do a radio discussion of the book. What he can't do with a statement like that!

Odd McIntyre Top-Notching

Through a reported renewal of all of his writing contracts, including the syndicated column, with some added literary work, O. O. McIntyre is now said to be the top-notcher as a money maker among all of the columnists.

In a story of the heavy sugar column writers in Variety some months ago, McIntyre was ranked fourth. There was some question at the time as to that rating.

McIntyre, as a matter of record, should be doubly credited. He put the Broadway column on the newspaper map, making it possible for the rest to follow, which they did long after. Meanwhile McIntyre established himself so strongly all over the country, he is still leading by miles, and growing stronger.

"American Wkly's" Reprints

Another form of "boiler-plate" text for the Hearst syndicated "American Weekly" is revival of material originally printed 14 or 15 years ago. This develops with the weekly publishing last week a story by William Knapp Gibbs, "Two Burglars and a Cracksman." It was quite a shock to the author, now with the RKO studio publicity department in Hollywood.

Gibbs originally sold the piece to the "Black Cat" magazine in 1914. Hearst seemingly acquired all the contents of that defunct periodical, along with others, and is reprinting the stuff.

Liberty and Sumner

Book censorship now receiving the attention of the Civil Liberties' Union, with that organization, the champion of American rights, looking into unjust applications of censorship.

It is understood Roger N. Baldwin and the others of the Union priming for a showdown with John Sumner and his Vice Society on the whole obscene book business. It is felt the time is ripe now in view of a number of rebuffs Sumner has received recently as complainant in obscene literature charges.

Principal argument against Sumner is that he is cloaked with too much power for an unofficial investigator.

Civil Liberties' Union also desirous of warding off threatening book censorship in New York, similar to that in Boston. That it is a possibility is conceded even by the publishers themselves, in view of the sexy literature now in vogue.

Best Sellers

(Reported by the American News Co.)

Fiction

Bridge of Desire, by Warwick Deeping, $2.

Grand Hotel, by Vicki Baum, $2.50.

Storm Drift, by Ethel M. Dell, $2.

Ambrose Holt and Family, by Susan Glaspell, $2.50.

White Fawn, by Olive Higgins Prouty, $2.50.

Flamenco, by Lady Eleanor Smith, $2.50.

Non-Fiction

Education of a Princess, by Grand Duchess Marie, $3.50.

Boners, $1.

More Boners, $1.

Fatal Interview, by Edna St. Vincent Millay, $2.

Road to Culture, by Charles Gray Shaw, $2.

Pocket Contract Bridge, by Elizabeth Clark Boyden and Mrs. Prescott Warren, 75c.

Bercovici in Society

Konrad Bercovici, recently elected to the Societe Academique Francaise, becomes the first American writer to receive this distinction. Bercovici's election to the Academy is as a result of the publication of his book, "Alexander," in the "Vies Des Homes Illustres" series, first time that a biography originating in other than French got into the "Lives."

"Alexander" was originally published here two years ago by Cosmopolitan. In its French translation by Yvon Lapaquellerie, it ranks with biographies of Caesar, Jesus, Mohammed, Napoleon, Confucius, Disraeli and others in the series. It will have a first edition of 50,000 copies, unusual for a book of this type.

Haggard's Post

William Haggard, formerly slot man on the morning World (NY), is now editor of the eastern edition of "The Last Word," official organ of Fox Film's theatre properties. Haggard is attached to the p. and a. department of Fox Theatres in New York.

The new editor-in-chief of the sheet is Albert Margolies who succeeds Joel Swenson. The latter was recently elevated to head the publicity and advertising department when Gabe Yorke was sent to Fox-West Coast.

Sam Warshawsky's Nibble

Spending 20 years writing 14 plays, Sam Warshawsky, Radio's husky Titan purveyor of publicity, finished his 15th recently and got a nibble. Story was sent to the Coast and came back with an okay. When it came to closing the deal Sam was so excited he declared:

"I'll take not a cent under $100,000 for my rights. This is the kind of stuff that would make a $2,000,000 epic."

Deal off.

Translated Pan

Paul Achard, translation of whose French book, "New Slant on America," reaches the bookstand this week, was one of the French editors brought here two years ago by Paramount. Translation is by Margaret Gaffey Mel, young Los Angeles society woman.

Four of the 28 uncomplimentary chapters are devoted to the picture industry and its celebrities.

"For Men Only" Sales

Beth Brown's "For Men Only" is in its seventh printing.

With talker producers bidding for its screen rights.

Lady's Prerogative

The anonymous authoress of "Ex-Mistress" who later stepped forward as Dora Macy, is again hiding her identity. This time she signs herself Grace Perkins. Latter name goes on "Personal Maid," novel shortly to be published and which Paramount has already bought for a talker.

Miss Macy signed herself Dora Macy on "Night Nurse," which Warner Bros. bought.

Frank Carson on the News

Frank Carson is now city ed New York Daily News. He had been doing editorial work on the Liberty mag but with the sale of the five cent weekly to the Macfadden interests Carson was shifted to the News.

Carson was brought east from the old Chi Examiner, he and Walter Howie hitting New York at the same time. The latter landed on the Mirror with Carson going to work for the Patterson interests.

Sobol Doubles As Graphic D. C.

Louis Sobol, columnist for the New York Evening Graphic, is now its drama critic, replacing Gilbert Seldes. Latter resigned to do a column for the Evening Journal. Sobol will continue his daily columning. Pare Lorenz, picture reviewer for Judge, has also gone to the Journal in the same capacity, Rose Pelwick remaining, but as assistant to Lorenz.

Walter Kelly's Book

Virginia Judge Walter C. Kelly is writing a book for Putnam, untitled as yet. It will be the Judge's recollections of celebs he has met and associated with since he was defeated for Congress in Virginia.

That defeat sent the Judge into the show business, to become an internationally famous humorist and story-teller.

Holland's Writing Ace

Anton Coolen, author of short stories and novels, was voted the most popular writer in Holland in a contest conducted by the De's Gravenhaagsche Boekhandel, publishing firm of The Hague. Last June, Co 'en, by unanimous vote of the Holland Literary Society, was awarded first prize for the best novel published during 1929.

Doherty Mirror Bound for $750

Edward Doherty, formerly of Liberty, is leaving the New York Daily News, which paid him $500 weekly and goes to the Mirror at a salary of $750. Doherty is to do a column for the Mirror. His life story of Al Capone in the News attracted much attention. He also's doing the life of Mayor Jimmy Walker, now current in the News.

Ahearn's Prison Yarn

Danny Ahearn, author of "How To Commit Murder and Get Away With It," has completed a new book "Palace of Tiers" which relates his experiences in various prisons. George D. Lottman is editing the book, published by Vanguard Press.

Frank Wallace Sells Story

Frank Wallace of the New York News has sold his football novel to Metro entitled "Huddle."

Wallace is a sports editor of the picture paper.

Sports Ed's Embarassment

Clem Shields, Winnipeg sports editor, refused to pass a story on a local prize fight, and then discovered it was written by Courtney Ryley Cooper.

Shields is still hiding.

News Film Reviewers

With Bernaar MacFadden taking over Liberty, the Chicago Tribune people have moved Kate Cameron, picture reviewer on that mag, to the New York Daily News.

Miss Cameron will split reviews with Irene Thirer.

Real Names of Authors

Dorothy Leigh Sayers, author of "The Documents in the Case," is Mrs. Atherton Fleming; Francis Beeding, "Death Walks in Eastrepps," is John Leslie Palmer. A. Riposte, "Gin and Bitters," is Elinor Mordaunt.

After 10 Years

T. Earl Pardoe, Little Theatre producer and dramatic teacher, is reading galley proofs on a book which he has been 10 years writing. Title is "Pantomime for Stage and Study." (D. Appleton & Co.)

Chatter

Doug Fairbanks, Jr., will have a book of poems out soon, published by John Day.

Because everybody now knows Dora Macy is Grace Perkins, Fulton Oursler's frau, her publisher is getting up some new jackets carrying her real name.

Name of the editor of "Airway Age" is Lloyd George.

Mich Kraike publicizing authors.

Luncheon tomorrow (23), for Vicki Baum, with Ray Long and Sol Flaum hosts. Long has a couple of Miss Baum's stories for "Cosmopolitan."

The Liveright outfit will soon give up its brownstone place to go into an office building with elevators. Maybe the trick doors with the fake book-racks will go along, too.

New prexy of P.E.N., the writers' organization, is Robert Frost, the poet. Will Irwin resigned.

Gertrude Berg's "Rise of the Goldber's" out in book form.

Herb Crooker, of Warner's press department, has another mystery story, "The Crime in Washington Mews."

John Laurence out as editor of "Top Hotch." Ronald Oliphant in.

Harold Hersey plotting a mag to be called "Speakeasy Stories." Yes, fiction.

Whatever became of Jack Devine? And where's that biography?

Richard Halliburton reported both in Morocco and in New York. Can be identified by an airplane around him.

Since the book publishers cut down their lists, the mags are being offered more novel-length stories than ever. Name authors offered even to the pulps.

Somebody walked off with a first edition of "Huckleberry Finn" from one of the New York bookshops.

Frank C. Dodd new head of the Dodd-Mead firm. His grandfather started the business.

They are playing up that biography of James Joyce like that author's "Ulysses," and there have been squawks upon finding it isn't "Ulysses" at all. "Ulysses" isn't permitted to be sold over here.

Evans Linton off for California to write a dozen short mystery tales under contract. At $250 each. Well, $200 each.

H. N. Swanson, the "College Humor" ed, has a good press agent. Gets more publicity for his boss than for the mag.

"Time" and "Tide" without wait. They come out every week, whether you are ready for them or not.

Rockwell Kent preparing another cruise, about which he will write another book. His own illustrations, of course.

Read some of the letters Edgar Lee Masters gets because of his vicious Lincoln biography.

George T. Delacorte, Jr., will merge two of his air-tory mags, air stories being not so much in demand.

One of the boys who went to Paris to write, recently sold a short story for $100. After a number of rejections, postage to and from Paris amounted to $52 before he landed the tale.

Agents Free Hand

(Continued from page 39)

the agents was stretched a bit to permit placing acts in legit, musicals, pictures and radio. RKO agents' dealing with the other variety booking offices, including the indie offices as well as opposition circuits, was barred until now.

Freeman declared RKO is aware the agents are selling material elsewhere, but hasn't objected lately since it believes outside placements were often necessary; also that the RKO agents are trusted sufficiently to submit the acts first at home before going outside.

Commission

Opening up the outside vaudeville field to its agents by RKO probably will help some of the strugglers whose commish on RKO bookings is hardly enough to regularly feed a fish. The benefit for most will be no more fear of consequences for booking an act with another office that RKO has turned down.

Possible effect on the indie agents is anticipated. All acts have at least two reps now, one for RKO and another or more for the outside. It may cut down the number of agents per act.

RKO restricts its agents' commish to 5% on all bookings in the RKO office. What the RKO agents will deduct on outside bookings is none of RKO's business.

Geo. Hill Tells 'Em How to Let Loose A B. A. Rolfe Musical Radio Program

Most famous non-pro who gets a kick out of taking a hand in his firm's broadcasts in George Hill, vet pres of the American Tobacco Company, propeller of the Lucky Strike programs over NBC. A committee composed of American Tobacco execs and some advertising men, and headed by Hill, get together intermittently to prepare formulas for the cigaret program. To show people the program formulas compiled by the business execs are amusing. Extracts from the Music Formula For Lucky Radio Hour, as headed, are:

"Dance Formula is as follows:—Breast of chicken a la Rolfe, served hot without any dressing.

"Breast of chicken a la Rolfe": This means choruses and nothing but choruses.

"Served hot": This means the characteristic Lucky Strike Dance Orchestra tempo, which is lively, rather fast and is an essential characteristic of the program.

"Without any dressing": This means without any frills and furbelows in the matter of arrangements."

Knows Food Best

Radio pros, when queried as to why Hill got up the formula like a menu and not in direct musical terms, said the only way they could explain it is that the committee knows food better than it does music.

The Music Formula continues with;

"The program shall consist of songs that made Broadway Broadway. Not songs that are making Broadway Broadway, but the songs that made Broadway Broadway. People like to hear things their ears are attuned to, not . w numbers. Songs that have so rung in the public ear that they mean something, recall something, start with a background of pleasant familiarity. Occasionally a new song may be used, but only when it has been presented first as a part of a Saturday program and reviewed by the executive group at a Saturday dress rehearsal.

"Only the choruses of such songs shall be played. That is to say, the characteristic familiar melody content, not the introductory part ..... There shall be no extravagant, bizarre, involved arrangements —"no pigs squealing under the fence.".....

"..... The opening and closing numbers must be particularly stirring and rousing. Consideration must be given to contrast, particularly where the specialties are introduced. As they should constitute the soft element of the program, the numbers following must be particularly lively and snappy ....."

Beside this Music Formula, the same executive committee also composed another formula, called 'Copy Formula For Lucky Strike Radio Hour,' which must be followed in making announcements.

Formula states that every program put on the air must be checked against the listed specifications until further written notice to the contrary.

Not uncommon for radio's commercial adv.rtisers to frame or want to their own air programs. It's the show bug.

Lobster Shift in Chi For NBC Press Staff

Chicago, April 21.

Jim Little has been added to the local NBC press staff for the lobster shift.

Night duty deemed essential for the spot stuff that comes up in connection with the big evening programs and the increasing number of night visitors.

Little was formerly with the Worcester, Mass., "Telegram," and a film trade paper.

L. A. Station Buy

Culver City, April 21.

Purchase of KTBI, owned by the Bible Institute and one of the first radio stations on the Coast, by KFVD has been okayed by the Federal Radio Commission. KFVD operates from the Hal E. Roach studio here.

Adv. Agencies' Tardy Booking Injures Many Radio Publicity Chances

Last-minute bookings of artists by agencies for radio programs is hurting broadcasts besides prohibiting proper exploitation.

Networks have frequently attempted to get together with the agencies to arrange for advance publicity on programs handled by the ad people. The ad agency often doesn't know until practically the last minute whether the artist it had in mind was definitely set or not. The ad agent conducting the negotiations usually must get about 10 okays from higher up.

Networks state this situation has prevented issuing publicity on many a good program and name artists.

6 Mos. Commish Permits To Simplify Air Control

Chicago, April 21.

To lighten pressure upon the Federal Radio Commission at the end of the regular license periods, a new order has been issued limiting expiring station permits to about a hundred a month.

New licensing plan calls for dividing channels up into six groups. Stations on one group will get permits dating up to August 1, second group to Sept. 1, and so on to Oct. 1, when the commission will start issuing licenses for six-month periods instead of the current ninety days.

Revised policy gives the commission, it is figured, ample time to investigate outlets looking for permit renewals, as contrasted with previous status when 605 stations came in for relicensing about the same time. Commission is arranging to give longest term licenses to the low powered outlets on the new deal.

Rush of Claims Against Hughes' K. O.'d Chain

Los Angeles, April 21.

United Broadcasting Corp., which went flooey when forced off the air by the 13 stations it served through programs not coming up to agreement, was brought into the labor bureau by 20 members of its staff for a total of $3,587 in salary claims. Musicians, entertainers and studio staff members were the complainants.

Rush Hughes, son of Rupert Hughes, and F. C. Dahlquist were named.

UBC was trying vainly to put through a new deal this past week, angling with several interests, including Universal Studio.

Coast P. A.'s Organize

Los Angeles, April 21.

Radio station p.a.'s are forming an association similar to the Wampas and expect to hold a meeting for the election of officers within two weeks.

Preliminary get-together at the Elks Club Tuesday (14) had seven local stations represented. They selected Eugene Inge of KMTR as chairman and Leo Tyson, KHJ, secretary pro tem.

Engagements

Ethel Norris and Joseph McCauley will be on CBS's Radio Round-Up program April 23.

Daniel Frohman, president of the Actors' Fund of America, as guest speaker on American School of the Air series, CBS, April 24.

Pine Tree Boys for a new series on Tuesday and Thursday.

Grace Moore's $2,250

Grace Moore is booked as guest artist on the Simmons program over CBS April 27.

Miss Moore is reported getting $2,250 for the date.

BROADCASTERS ASSN.

Wisconsin Forming 1st State Body —WTMJ Says Nix

Chicago, April 21.

First reported state body of broadcasters is being organized April 27 in Madison, Wisconsin. All station owners in state, with exception of WTMJ and WISM, both of Milwaukee, have expressed intention of being on hand for discussion of problems of local interest and election of officers of proposed association.

WTMJ is owned and operated by the Milwaukee "Journal," while WISM is adjunct of Milwaukee "Sentinal." Former outlet's manager, Walter Damm, is president of the National Association of Broadcasters.

Only other radio station operators' body is that composed of smaller outlet owners organized in St. Louis two months ago as the Associated Broadcasters of America.

AIR CHISELERS CAUSING GRIEF

Attempts of many artists when on NBC or CBS sustaining programs to promote themselves or persons they believe themselves indebted to, has caused networks to be wary about the use of these artists. It labels them radio chiselers.

Recently a chef was placed on a sustaining program to talk about cooking. Instead he went off on a tangent and spoke about himself mainly, trying to land a job through that means.

Radio finds its greatest difficulty lying with singers who think they are under obligation to a music publisher for the air time, or for past favors, and so proceed to use only that publisher's songs.

SHOES AND CHEESE BUY AIR TIME EXTENSIVELY

Chicago, April 21.

Contracts whose time and talent expenditure is figured to tally around $450,000 have in the past week been signed by the Columbia System's western office.

Major portion derived from three program tieups with International Shoe Company of St. Louis. Broadcasts designed to ballyhoo the Red Goose shoe, the Peters shoe and the Star Brand. International's budget calls for a 55-station hookup on each, contracts running 13 weeks, with renewal options for same period.

Red Goose show, on weekly release, revolves around series of dramatized frontier stories directed at children listeners. Productions put on at local CBS studios for entire hookup with exception of Don Lee circuit on Pacific coast. Separate broadcast for latter network will originate out of San Francisco.

Programming of Peters Shoes on one evening a week schedule and Star Brand for Sunday afternoon broadcast will be handled by New York CBS production staff.

Pabst Cheese, other account, obligating itself for around $125,000 for a 26-week air campaign. Two afternoons a week broadcast, with production centered in Chicago, will bring over 35 stations the Pabst Variety Four (formerly the Wanderers Quartet), Fred VonAmon, accordionist, and Art Jersett, guitarist.

WCFL, Labor Station, Peeved at Commish, Talks 'Investigation'; 50,000-Watt Free-For-All

Chicago, April 21.

Federal Radio Commission's in-agin-out-agin toward WCFL's petition for the "Tribune's" WGN wave length has the Chicago Federation of Labor lining up its batteries for an attack by way of Washington political affiliations.

If the commission continues to give them the runaround, say the chiefs of the local unionites, the American Federation of Labor will make the air channel fight a major issue in the next election campaign. Meantime, they say, attempt will be made to get the Congressional committee at its coming session to investigate how the commission allegedly let the "Tribune" edge WCFL out of the disputed ether wave.

Three times within a week during high power hearings currently held in Washington the commission reversed its orders on WCFL's plea for reopening of the case involving the "Tribune's" clear channel. After setting aside an original denial, the commission dated a hearing for May 18, but at objection of the "Tribune's" Washington attorney, voted to call off the reopening.

Only organized group putting up a fight against increase of high power or 50,000-watt grants at the Washington hearings with the National Committee on Education by Radio.

Eight stations selected by the commission's field examiner for 50,000-watt permits and around which recommendations hearing battle flurried were WJZ, New York; WCAU, Philadelphia; WSB, Atlanta; WSM, Nashville; WGN, Chicago; WCCD, Minneapolis; KOA, Denver, and KPO, San Francisco.

Squawks A-Plenty

First zone hearing found WOR, Newark, N. J., which had been left in the cold by the examiner, leading the fight against the imminent WJZ okay. Counsel for WOR charged NBC got Westinghouse to withdraw its WBZ, Boston, application for 50,000 watts so way would be cleared for WJZ. WHAM, Rochester, turned down in this zone, also put in its protest.

Chief objector to the WCAU grant was WHAS, Louisville Courier operated. In the third zone quizz WBT, Charlotte, N. C.; WAPI, Birmingham, Ala., and KVOO, Tulsa, appeared as challengers, counsel for the educational outlet wanting to know upon what grounds WSM and WSB recommendations had been made when examiner's report conclusions and findings for all five applicants were almost identical.

Contending for the two vacant 50,000 bands in the middle west zone in addition to the two favored were WHO-WOC, Des Moines-Davenport; WTMJ, Milwaukee Journal; WBBM, Chicago, CGS keypoint; WMAQ, Chicago Daily News, and WCFL. Counsel for Des Moines and Milwaukee stations told commission that Chicago was over 100 percent over air band quota and that some of these facilities should be given to other midwest points.

Against the KGO and KOA pending assignment arguments came from KPO, San Francisco Chronicle, and KSL, Salt Lake City.

Entire WB Player List on Network Broadcasts Weekly

Burbank, April 21.

A nation-wide radio introduction of the Warner-FN stellar roster is planned by the studio to start late in May. Chain not yet set but may be NBC.

A series of radio sketches with parts for all the studio's important players are being prepared by Homer Fickett and Mr. and Mrs. William Spear, arrivals from Warners' New York publicity office. Thread of continuity will carry the idea from week to week.

For some time the studio has been putting players on the air from its own Hollywood station, KFWB, in abstracts from pictures playing downstairs in the Warner Hollywood theatre. It worked locally and gave birth to the idea of a national network extension.

Nite Club on NBC as Ether Push for Germany

First international broadcast of a night club floor show was made Monday (20) through NBC from the Cotton Club, Harlem, which has colored performers. Program was piped from New York to WGY, Schenectady, N. Y., and thence to Germany via short wave.

Handling the half-hour hook-up here, received in Germany around five a. m., was Helmutt H. Hellmutt. Electrical transcriptions of the show was also made. Hellmutt is making other long-distance broadcasts from New York, but for no other night spots.

WSMB, N. O., Not Selling

New Orleans, April 21.

WSMB, which holds the NBC franchise for New Orleans, is not for sale. For several years the station ran in the red but recently has turned into a healthy money-maker. Last week it rejected an offer of purchase for $100,000.

The station was started jointly by Saenger Theatres and Maison Blanche, largest New Orleans department store.

Baseball Commercial

Chicago, April 21.

Play-by-play broadcasts of the home baseball games of the Cubs and Sox over stations WENR and WLS have been sold by NBC to R. Cooper, Jr., company, distributors for G. E. refrigerators. Contract, calling for a reported $55,000 for the season, was signed on the morning of the opening game at Cubs park here last week.

It was the first baseball account sold in this city. Tris Speaker, baseball veteran, is doing the announcing, with Jean Paul King, studio associate, assisting.

2 Daily-Owned Stations Bidding For Dells Wire

Chicago, April 21.

With George Olsen set to open May 20, the Dells may get its radio outlet over the NBC chain despite that the roadhouse booking is handled by Music Corporation of America.

Dells broadcast privileges are being competed for by KYW, "Herald-Examiner" operated, and WIBO, affiliated with Chicago "American." Both stations are NBC-associated.

In bidding for twice nightly etherizing of Dells band, KYW expressed assurance of being able to effect an NBC network hookup. MCA is willing to make the deal if KYW will deliver 30 NBC outlets for two weekly half hour broadcasts.

Either Ted Lewis or Ben Bernie are due to follow Olsen into the Dells this summer, with Waring's Pennsylvanians penciled in for a later stay.

Payless "Showings" on the Air for Commercial Peeks by NBC Shortly

NBC will shortly broadcast a radio frolic an hour weekly as a talent show window for commercials and to develop new material. The "showing" frolics won't include salaries. Arrangements are being framed by John Royal, NBC program director, and Ed Scheuing of the Artists' Bureau.

Royal and Scheuing will first hold private auditions for the radio frolics and select the best of the professional and amateur talent. These will be put on the air and prospective commercial clients will be requested to listen in on the radio "frolic" to see something desirable in material in ideas.

Of the talent on these programs can't sell commercially, Royal may work them in sustaining programs.

Stage Prospects

Certain artists may not show up well on the air, but may be good bets for personal appearances, will be promoted for theatre dates.

These programs will mark the first time professional tryouts have ever been held on the air.

SUNSHINE BREAD
Songs and Instrumental
Commercial
WOR, New York

Strictly following convention in outline but flickering for attention on the strength of a femme songstress announced as a Miss Arnshaw, and maybe that name isn't spelled right. Split the blame for the error with the announcer.

Anyway, this girl knows how to make a popular song jell. It's one of the rare radio occasions of a singer taking it easy and not trying to make the wires vibrate with climax volume or at any other point. A novelty and a pleasure. Program could stand another ditty from this vocalist as she's presumably singing but two and the schedule presumably unwinds for a half hour.

Miss Arnshaw's one mistake, and it may not be attributable to her, was trying to improve upon the arrangement of "Ten Cents a Dance" as disked by Ruth Etting. When an orchestration such as this comes along singers or band leaders give themselves the worst of it by trying to employ their own twists. Imitation may be a sincere form of flattery but it's also common sense in cases such as the "Dance" record. Normal reasoning screams that it can't very well be improved upon and so might better be copied note for note. Granted that these occasions come only once in a couple of moons, but there have been similar examples in one or two numbers from musical comedies where the pit orchestration for the show was still top even after all the dance bands had given it their own interpretation. So the same goes for singers every once in a while.

It may be said that Miss Arnshaw gummed up the Rodgers and Hart song to some extent while her previous rendition was not only pleasant but soothing. It's the kind of a voice that, in some ways, can be described as a femme Vallee and properly handled might develop along those lines. A careful selection of songs is plenty important and with vocal chords like this the melody's the thing. *Sid.*

"WELCOME HOME"
Cosmopolitan Players
Sketch
WRNY, New York

Cosmopolitan Players stage a weekly series of playlets over this station. During the broadcast only two players were heard although many references were made to other characters.

Sketch was an old moth eaten affair done to death on screen and stage, but maybe new for radio. It's a familiar subject no matter where it is presented.

Irish mother, with heavy brogue, awaits her daughter, who has been away to a finishing school for two years. Girls walks in greets her mother coolly and said she was going right out to meet her sweetheart. Mother weeps and grows hysterical about her darling daughter throwing her down and acting so disrespectfully. All of a sudden the daughter declares she's been a cad and that she really loves her home and people.

Mother and daughter only two heard. Former overdoes the Irish dialect and exaggerated her dramatic moments, especially when she appeared hysterical. Girl did the daughter characterization well. Cosmopolitan Players should obtain new material with more direct radio appeal.

THE FOUR CLUBMEN
Songs
Sustaining
WOKO, Albany

This quartet, heard frequently in 15-minute broadcasts over WABC and the Columbia network, is one of the best close harmony groups on the air at present. The Clubmen's programs, in fact, compare favorably with any of the sustaining type given by Columbia artists during the daytime hours. Entertainment is all the more enjoyable by reason of the omission of the announcer beseeching listeners to purchase this or try that.

The quartet is supposed to be entertaining fellow members in a clubhouse. Singers new to the harmony line, eschewing gags and small talk. Numbers range all the way from operatic and spirituals to songs featured in current Broadway shows. Vocalists do particularly well with the standard type.

Piano accompaniment used. A woman pianist is also featured on some of the programs. Quartet is under the direction of Lee Stevens. *Conn.*

THE BALLAD HOUR
Sustaining
KOA, Denver

A refreshing program featuring springtime music and popular ballads, instrumental and vocal.

Soft piano tunes gave an April background for announcements in continuity form. Characteristic of the mood were several vocal numbers by Elmer Nelson.

The Ballad Hour, originated and directed by Harold Harlowe, has been a special Sunday afternoon feature over KOA for six months.

GENERAL ELECTRIC PROGRAM
Commercial
WGY, Schenectady

This half hour weekly broadcast on behalf of the General Electric Company, over the company's pioneer station WGY, is considered the topnotch program of its kind originating in Schenectady. It is sent out on one of the choicest evening periods, being sandwiched in between the Florsheim Shoe and Continental Bakeries hours heard on the WEAF-NBC chain.

Last week's program consisted of musical selections by the symphony orchestra under the direction of Edgar Carver, and a group of soprano solos by Florence Vickland. Warren Munson was the announcer.

Entertainment was dignified, and while several plugs were inserted for trackless trolleys, manufactured by G.E., they had neither the length nor the "pull-in" tone which make so many advertising talks on the air tiresome and ineffective.

Program, although above the average for local stuff, was not particularly thrilling, nor one of great mass appeal. This was due to the fact that the selections, both orchestral and vocal, were of the concert-classical type. In addition, virtually all the numbers were of slow tempo. Not until the final two or three minutes was there any zip to the music.

A better change of pace, as well as the inclusion of at least one popular number by the orchestra and soloist, would have given the program wider appeal. Miss Vickland first came to attention during the Atwater-Kent prize contest in 1929. *Conn.*

BARBASOL BARBERS
Quartet
Commercial
WABC, New York

These Barbasol Barbers are probably doing as much for the other stations as one broadcasting spot can do for its contemporaries. As currently routining this quartet is a guarantee to dial twisting.

The average modern citizen has lost much of his taste for these vocalizing foursomes. When they start to talk in between numbers along the lines of, "Well, fellows let's sing this one," etc., the ether illusion is that the Rover Boys have taken to song and it's time to get another station. The barbers better drop their emphasizing of good comradery and do some singing of songs that count.

As delivered Friday night (17) if it's a 30 minute sojourn, 15 would have been plenty. Programs like this are among the reasons why you hear the laity saying, "There isn't anything on the air any more." *Sid.*

DIXIE ACES
Band
KFWB, Los Angeles

Edith Turner and her Dixie Aces, from the Oak Tavern on KFWB, is a good example of how they tie up the ad thing in a dreary manner out here.

The Dixie Aces broadcast on behalf of the restaurant or cafe which employs them, but meantime an announcement comes through that "this program is sponsored by the Forum Tire Co.," whereupon the Forum spieler goes into a long diatribe on the cut-rate values of its tires.

When the Dixie Aces are actually heard, with them comes a blurb for the restaurant. Actually very little music percolates through. As a band it's just one of those things. *Abel.*

WHITE SWAN SERENADERS
Songs, Orchestra
Commercial
WFAA, Dallas

Feature of this program is a contest. Announcer, Ed Dunn, makes it point to mispronounce or mistitle all numbers. Listeners catching the most mistakes get a can of maple syrup or groceries.

Studio orchestra furnishes pop tunes, aided by male trio, neither of which would hold listeners for the 30 minutes minus the novelty catch. Signature, "Swan Song," is appealing, but out of line with the rest of the program. Sort of thing that clicks with the cross-word puzzlers.

PHANTOM OF THE ORGAN
KHJ, Los Angeles

The Phantom of the Organ is a regular CBS weekly 11-midnight console interlude, heard from KHJ in an impressionistic program.

The program isn't as eerie as the Phantom billing might suggest, but could be built up into a musical novelty if the billing motif were carried out to a greater degree musically.

Even has possibilities for later personal appearance stuff. *Abel.*

SAMMY BERMAN
Songs
Commercial
WSBC, Chicago

If there aren't any better Yiddish entertainers for radio purpose in Chicago the Jewish program directors may as well engage English speaking artists and with better results.

Berman's vocal quality is nil. His repertoire of songs is not only ancient, but defies recognition through his delivery. *Span.*

TRIS SPEAKER
Baseball Announcer
WENR-WLS, Chicago

Tris Speaker is with NBC here to broadcast a play-by-play description of all the home games of the Chicago Cubs and the White Sox. Account has been sold to a refrigerator distributor, and the only one of all the baseball programs so far commercial.

Speaker is a baseball veteran with a name that goes down in baseball history. To the fan he means much. If Speaker clicks he will be the first sports performer to make good in radio broadcasting on his own sport. It has been tried many times before, but none of the ex-athletes has ever made good on intrinsic value.

Speaker is totally different from the usual sports announcers. Speaker talks slowly and calmly, never excitedly, not trying to vocally act, as with the other announcers. At first Speaker seems tame, but he grows on you, and the listener finds by tuning to other announcers that Speaker is a relief from the sports describer who froth and foam.

For the dyed-in-the-wool baseball fan Speaker is what they've been waiting for. For the non-fans, who do not know baseball, the Speaker account will seem dull and uninteresting. But since most people who listen in on ball games are evidently regular fans, Speaker is very apt to make good.

KRUEGER
With Fizz and Sizz
Songs, Talk
Commercial
WOR, New York

Fizz and Sizz are the names applied to both boys featured as the promotion advertises ginger ale and beverages of all sorts.

The boys harmonize pleasantly and indulge in comedy patter. Topical songs with a hill-billy weaved in. Accordion backgrounds the singing and is used in bits for musical interludes. Accordionist shows ability.

Heavy plug is used at end by means of a limerick contest. Listeners are asked to write a four-verse limerick regarding the beverages, with the winner to receive a case of ginger ale free. Fizz and Sizz read and joke about six limericks received by them during the week.

ENO CRIME CLUB
Dramatic Skit
Commercial
WABC, New York

One of those "continued in our next" series. This installment Thursday night (16) was lukewarm in dramatic intensity, although there was a search going on for a murderer.

It's about time a good stage showman was given a chance at these dramatic broadcasts. This sketch flounced around considerably without getting anywhere.

Serial idea of a crime story can be extended interminably, but in a broadcast the sub-climaxes should at least be strong enough to make a single period worth the dialing. Uncanny insistence by some present-day studio writers or directors to keep repeating dialog or scenes is very amateurish and completely undermines the effect desired.

Not easy to sell a serial even though it may have an idea. The dialog must hold it up. *Mark.*

"SAKI GETS RICH"
Serial Comedy
WEAF, New York

"Saki Gets Rich," is an NBC comedy serial, dealing with the adventures of an ambitious Jap, which appeared both amusing and interesting on its seventh instalment.

The man impersonating Saki plays an affable Oriental who hopes to become a millionaire.

In this period Saki had a new idea for becoming a millionaire, which in its fulfillment provides the comedy climax of the broadcast.

CHARLIE FOY
Songs and Music
Commercial
WTMJ, Milwaukee

This son of Eddie Foy went over the air with the other performers on the bill at the RKO Riverside in Milwaukee as the regular weekly variety radio show presented by the Kenwood Cigar Co. On Foy's own statement it was his initial radio appearance.

Foy will stick to vaudeville, where his name and his training make a place for him. His voice is deep bass and not suited to the mike. Without a radio routine he came through with mandolin plunking and his father's famous tune, "Charlie, My Boy." For those occasional radio appearances, passable, but not as a radio fixture.

LOUISE HOWATT
Vocal, Piano
KMTR, Los Angeles

Calling herself "Radio's Happiness Girl," Louise Howatt sings and plays pops with an unpolished, democratic technique. Plugging Hollywood Night Life perfume, she handles all announcements herselfs and mentions anyone who writes in.

On after midnight, so it really doesn't matter. *Bang.*

DR. JOSEPH JASON
Psychiatrist
KMPC, Beverly Hills

Novel, yet so logical that its neglect up to now surprises, is the series of late-hour lectures for insomniacs presented by Dr. Joseph Jason, psychologist, psychiartist and sometime philosopher.

Dr. Jason's radio work is still in the experimental stage and awaits testimonials or complaints from his listeners. If he receives curt notes it will be because of his vocal quality; too monotonous even for production of a yen for sleep. Each sentence is spoken as though it were the lecture's last, and constant repetition of these phoney finales leaves the listener irritated.

Dr. Jason's primary cure for insomnia is the disruption of a so-called vicious circle. Worry over loss of sleep produces additional loss of sleep. A to-hell-with-it attitude is the first step toward lots of tight-eye, says Dr. Jason.

On at 11 p. m. Then just a few steps from the dial to the bedroom. *Bang.*

HALLIE STILES
With International Singers
Songs
WJZ, New York

This program arranged by NBC's Artists' Service with announced intention of promoting a better appreciation of class music. Also used as selling propaganda for individual artists participating for personal appearances outside the studio. Thursday (16) inaugurated this new series.

Pierre Key, former music critic, is in charge of program announcements.

Hallie Stiles, featured, is a class soprano, whose repertoire adhered mainly to operatic airs and class compositions. Her voice is of opera range.

International Singers comprise Victor Edmunds and George Resely, tenors; Erwyn Mutch, baritone, and James Davis, base. Good combination. Orchestra is directed by Harold Sanford.

Where class singing and opera bits are preferred this program sustains interest.

GEORGE KU TRIO
Instruments, Songs
WJZ, New York

This string trio, on a 15-minute period before midnight, is a Hawaiian instrumentation and song group. Instruments heard were ukulele, steel guitar and guitar. Period at late hour combats severe band competition, and probably getting the worst of it.

Hawaiian tunes played are dreamy and sentimental, yet NBC cut its "Slumber Hour" to make way for livelier novelties. Here's one novelty subbing for the other half of the Slumber Hour that contains more potent sleeping powder than the Slumber Hour ever did.

Trio plays three numbers, two Hawaiian and a pop. Funny the way these native instrumentation groups always include jazz tunes. This trio displayed nerve with its fast syncopation at a time when class bands were on the air. The three men sing all the numbers, both the Hawaiian and the pop.

The trio might do better with its native program sans the jazz.

HUDSON MALE QUARTET
Songs
WMCA, New York

Announcement this quartet was chosen as the best group of singers from Hudson County, doesn't mean a thing. Quartet is no different from average type of community group singers.

Voices good, but no class to the delivery with choice of numbers poor.

Four of five numbers were German folk songs, sung in German. All four were of the same variety, slow, with a lullaby strain. Program lacked diversity.

HAWAIIAN TRIO
Song, Instrumental
Sustaining
WRR, Dallas

With the usual stock of drowsy melodies, this 15-minute spot serves its purpose as a break to the regular users of static entertainment.

Couple of guitars and uke and a couple of songs sufficient for listeners as long as they don't get too much of it. Station rates its programs according to requests and fan mail, and this one rates. Has been on the air a long time and should last in its place.

Tunes are a mixture of Hawaiian and pop versions.

BEN and HELEN
National Radio Home-Makers' Club
WABC, New York

Harmony couple for pre-noon hour, when housewives are or should be the audience.

Both straight vocalists, between solos and harmony. Voices please with delivery conservative. Most of songs are pops, with a novelty number.

Nothing uncommon in mixed harmony programs. As a vocal, may please the k. m.'s.

KATE SMITH
Songs
WJZ, New York

Formerly a principal in "Flyin' High" last season, Miss Smith recently was engaged by NBC for exclusive broadcasts and has been assigned two 15-minute periods weekly over this station.

Her programs are bound to grow in appeal. Miss Smith is one of the novelties NBC is using for some of the time taken from the Slumber Hour. Miss Smith appears after 11:30, which seems a handicap with name orchestras on at the same period.

Miss Smith, however, may build up a following, as she has a voice which is catchy, using a crooning style which pleases.

She sang four songs, which included plaintive ballads and topical tunes. She announces her numbers and applies the familiar request formula.

"BERTIE SEES THE WORLD"
With Basil Lynn
Sketch
WEAF, NEW YORK

First of a series about a titled English bachelor, featuring Basil Lynn, late of vaudeville. If subsequent periods hold up as well as the initial skit they should prove one of the most amusing series on the air.

Basil Lynn plays Lord Bertie as the typical Englishman is recognized through screen and stage characterizations. The familiar high nasal voice, heavy English accent and delivery enable Lynn to make the English impression stand out.

A scene in a department store where Bertie orders canned goods for a yacht cruise, with Bertie arousing suspicion by a floor detective, is amusing. Bertie takes the sleuth home with him so that he can read some poems and sonnets. This phase offered some excellent radio comedy.

Patter throughout is smart and interesting.

"RIGHT TIME RILEY"
Dramatic Skit
Commercial
WABC, New York

Merely buying time to give the time of day, this watch firm is stressing the importance of buying its merchandise through a series of dramatic sketches showing how a watch can play a leading part in great and small events.

"Right Time Riley" was a man who banked everything on his watch; when he staked a claim in Nevada he did so by burying his watch, stopping the timepiece at the moment of staking.

A bit of secondary romance is injected. Of course, there's a villain and he's frustrated by the watch-burying incident.

Light fare, but holding more suspense than a straight sales talk.

Most radio players are overstagey, even though invisible to the listeners. That's the main trouble here. *Mark.*

MOVIE CLUB
Commercial
WPAP, New York

Main idea of the Movie Club is to ballyhoo Metro-Goldwyn-Mayer pictures with air propaganda sandwiched in between music selections, instrumental and vocal.

Invitation is extended to each listener to become a member with no dues or no obligations by merely sending in name and address. The result is evidently weekly distribution of publicity matter on M-G-M pictures.

This program featured Bob Stanley and Jeanette Wallin, songs, each soloing and not doing badly. A trio responded instrumentally along lines familiar on the minor stations. Also the announced service of electrical transcription, supplied by Metro, which help fill in the time. *Mark.*

PETER PAN PARISIANS
Band, Fashion Talk
Commercial
KHJ, L. A.

Weekly CBS feature originating here for the Coast network. Exploits cotton fabric of the Peter Pan trade mark.

Small combo band, solo male voice and trio for pop exerpts on this quarter hour program. Featured weekly is a Metro femme player, this week Ruth Selwyn, who chatted briefly on "the popularity of cottons this spring" and descriptions of other actresses' costumes.

Opening and closing is a signature song mentioning the trade name but not the goods. Band has more pep than finesse.

MARTY BRITT and GEORGIA CRACKERS
Night Club
WRNY, New York

From the different hours allotted the Marty Britt band it's apparently considered one of the ace musical fillers on this station.

Nothing unusual, but belonging in the recognized niche of radio dance bands. Customary series of topical numbers so familiar to dance-hall and night-club devotees. Britt's band is at the Villa Rickard in New Jersey. *Mark.*

Operating Costs Sending Small Stations to Wave Length Mergers; Religious Outlets' Partner Search

Chicago, April 21.

Trend is apparent throughout the country of promoters buying up local radio stations running part time with the purpose of merging wave length sharing and then asking the Federal Radio Commission for increase of power. Understood such manipulation has the left-handed approval of the commission.

Supplementary idea of these promoters is, in event of failure to effect sale, to get outlets operating on same wave length to pool interests and function on co-operative basis. Synchronizing of broadcasts, contemplated feature of plan, would give advertisers wider coverage and, accordingly tip the ante for all involved.

Station merger project is behind the purchase this week of controlling interest in WKBI by Reuben R. Kaufman, radio department head of Doremus & Co., advertising agency. Local outlet is a 100-watter on frequency of 1,420 kilocycles.

In line with merger plans, Kaufman is negotiating for controlling stock of stations WHFC and WEHS, Cicero, sharing wave length and time with WKBI. The Cicero outlets are now being operated by Triangle Broadcasters.

Another trend that has become increasingly evident is unloading of radio stations by religious and educational institutions. Finding it both difficult to keep filled air time allotted them and maintain broadcast operating costs.

Latest sale of this type was that of KTBI, Los Angeles, by the Bible Institute of Los Angeles to the Los Angeles Broadcasting Company, which also controls KFVD, tied up with the Hal Roach studios in Culver City. KTBI, a 100-watter shares time with the Rev. Bob Shuler's air mounthpiece.

Of the educational institutions, the New Mexico College of Agriculture and Mechanical Arts recently put its 20,000-watter on the market.

Walter Donaldson Songs For Chevalier's Talker

Walter Donaldson will write the songs for Maurice Chevalier's next Paramount talker.

According to contract between Donaldson, Douglas & Gumble, the firm will publish all the songs which Donaldson writes for Par.

Par's own music subsid, Famous Music, does not figure in the Par-Donaldson deal.

DAN RUSSO'S ORIOLES
Now Congress Hotel
CHICAGO
Broadcasting Nightly KYW

BRUNSWICK'S $500,000 FOR 75c DISK DRIVE

To promote a market for its 75c discs and its radio-phonograph combinations, Brunswick has appropriated $500,000 for a national advertising campaign. It will also sponsor demonstrations of its combination playing records in music stores, with the demonstrations advertised. The steps were decided on by Brunswick at a sales meeting held la t week.

Brunswick declares that in the competition between the cheaper 25c discs and the $1 to $2 platters the 75 center discs are in the middle.

Sales on the class records are attributed to the electrical combinations' reproduction. Market, as Brunswick sees it, is at present divided between two classes, one that buys $15 or $25 portables and plays cheaper discs, and those who buy expensive combinations and desire the best in recordings.

The middleman, it is thought, doesn't want the cheap disc and can't afford the class and so concentrates on radio alone.

WELL! WELL!! WELL!!!

A British Society Discovers Something—And Nation Dumbfounded

London, April 7.

Terrible thing has happened in London. Music publishers have been suspected of plugging.

Suggestion was made gently at first so as not to hurt anybody's feelings but gradually the righteous anger of the populace got the better of their restraint.

Music publishers are now being openly accused of plugging.

Associated British Authors and Composers has so far forgotten themselves as to write to the British Broadcasting Corporation stating it possesses documents proving radio bands and artists are being subsidized, and asking B. B. C. to receive these documents in the presence of press witnesses.

The Association suggests B. B. C. condones the alleged plugging.

B. B. C. won't look at the documents with legmen around, so the Association is photographing 'em and circularizing copies to all members of Parliament and the leading papers, then sending the originals to B. B. C.

The plugging is now being mentioned in public without so much as a blush.

Horrible expose!

Irwin On Road

Vic Irwin's band opens at the Castillian Royal, Pelham Road, April 30.

THE INIMITABLE
CLYDE McCOY
(OF "SUGAR BLUES" FAME)
And His Columbia Recording
ORCHESTRA
NOW AVAILABLE
For Single or Weekly Engagements
LIMITED TOUR! PHONE OR WIRE IMMEDIATELY!
ADDRESS CARE OF
KENNAWAY, Inc.
Phone Franklin 8830—64 W. Randolph St., Chicago

DURIUM'S FATE

Creditors' Meeting April 30 on Defunct Disc Co.

Joint meeting of the creditors and stockholders of Durium, which is in hands of receivers, will be held April 30. It is expected that a decision will be reached as to whether the business will be continued by the stockholders or taken over by the creditors.

It is likely that if the creditors take over the operations of Durium the royalty fee may be cut, as the publishers compose a large part of the creditors. Out of the $400,000 Durium owes to creditors, $150,000 is due publishers for royalties.

RADIO ACTS HIT ETHER SALARY TRIMMER

Chicago, April 21.

Announcers who used to grab off from $200 and up are working for one-fourth that at present. Indie stations all over the country have established salary rates for announcers, which start at $35: And even that figure doesn't keep the hundreds of applicants away from the studio doors. The whole radio system of wages is being lowered by performers who are angling for somebody else's job by working for less. This is especially true amongst the ordinary run of radio entertainers.

Several well known acts which a year or so ago held down seven and eight accounts for real salaries, drawing down as much as $4,000 weekly for a trio, are now fighting to hold on to their single 15-minute turn daily and taking down two or three hundred dollars for the effort. This cutting of revenue is caused by similar acts offering themselves for less money, with the accounts and the stations figuring the cheaper cost as saved money. Unless, for instance, a singing trio is especially outstanding in performance, dozens of identical trios can be organized who will work for much less coin for the opportunity of getting on the air.

This willingness to clip salaries for a chance on the air reaches its final point in the fact that many recognized vaude and legit performers are offering themselves free of charge for studio work just for the opportunity of clicking. Many indie stations in the country are operating on this premise, grabbing acts for apples and an argument that the station is giving 'em a chance to become famous.

Few Clicks

These performers all figure that once they click big they will be able to name their own salaries. This happens as often as an extra out on the Coast becomes a star. The number of radio performers who have clicked that big since the birth of radio can be counted by a fight referee.

In the new chiseling racket that has sprung up as a result of price-cutting there are many examples of the single sketch performer, who, once in the studio for a program, immediately grabs off other jobs by agreeing to work for a cut.

This is especially true in a big studio here, where such a battle is going on between dramatic performers. There is one guy, who in the money at present by reason of his chiseling tactics, is grabbing close to $1,000 weekly. If the regular salary for a 15-minute skit is $40, he will grab the spot by working for half that figure. And if somebody will call him by also naming $20 as the charge, he will clip down five more dollars. Some of these price fights have degenerated into regular reverse auctions, with the performers out-bidding each other at the top of their voices.

KATE SMITH WITH CBS

CBS has signed Kate Smith to an exclusive management contract. Columbia will use the blues singer over WABC in 15-minute broadcasts Sundays and Thursdays, beginning April 23.

Osborne in Cincy

Cincinnati, April 21.

Will Osborne's band opens a two-week's engagement at the Netherland Plaza Saturday (25), succeeding Irving Aaronson.

"Unfair" Charges Lodged Against Pepsodent, Cremo by Rival Co.'s

Chicago, April 21.

Recent flood of complaints over questionable advertising copy used by merchandisers in their radio programs has placed the Federal Trade Commission in the position of poaching on the preserves of the Federal Radio Commission. Situation particularly brought to light by disclosure charges of unfair competition has been lodged with government trade body against Pepsodent, sponsors of the Amos 'n Andy broadcast.

In the case of the dentifrice manufacturer, what burned up one of its competitors was the claim made by Pepsodent through its nightly ether announcement that the new Pepsodent mouth wash "is 3 to 11 times more powerful in killing germs than any other leading antiseptic."

Another outstanding network account whose advertising copy has others in the same field of manufacture kicking is Cremo, whose cigar ballyhoo nightly brings Arthur Pryor's band across the Columbia System. Charge is that the line used by announcer, "one man's spit is another man's poison," infers Cremo alone makes its cigars by machinery and not by hand.

Majority of squawks made to Federal Trade Commission have had to do with air merchandisers' overstatement of medicinal qualities of products. Recognition of value of ether selling, it is pointed out in this connection, has given new lease of life to quite a number of patent medicines whose distribution had been hard hit when reputable newspapers throughout country decided not to carry questionable copy.

Persuasion First

One of main functions of Federal Trade Commission is to settle dispute over unfair trade practices and competition. Procedure in such instances is to call the complainants and others in the trade interested and the defendant together for the purpose of airing their differences and drawing up a code of trade practices equitable to all. If firm complained against refuses to desist, a Federal court order is then resorted to.

On the other hand, the Federal Trade Commission has indicated in a number of cases that have come before it recently a tendency to exercise a censorship over type of air advertising, or at least has assumed right to pass on quality of advertising broadcast.

Only three weeks ago the Trade Commission's legal examiner, Richard Siegel, in arguing before the Radio Commission why WCHI, Chicago, should be deprived of its wave length share in favor of WCKY, Covington, stressed the charge former outlet was carrying patent medicine advertising over its transmitter. Again, it will be recalled, the basis of the charges against William K. Henderson of KWKH, Shreveport, La., was alleged unfair trade practices, despite all the flub-dub about his broadcast use of profanity.

Better Business Bureaus, located in the key cities, are kept on the qui vive getting after stations who let their mikes be used for phoney advertising. Bureaus report volume of this sort of stuff is on the increase.

Within the past month one of the Loop outlets now seeking a 50,000-watt permit has been given warning three times by the Chicago Better Business Bureau. A fake receivers' bankruptcy sale with "hand-tailored suits at $21.85 each" offered was the last advertising broadcast over this station that brought it a warning next offense would be called to attention of Federal Radio Commission.

DISK CO.'S AIR SQUAWKS ON SALARY CONDITIONS

Hollywood, April 21.

In between all the squawks from the music publishers, songwriters and bandmen about cut-ins and other things, the phonograph record people have their own problems which they are now airing for the first time.

The radio's fundamental appeal of being able to tune in and letting 'er ride without having to jump up to change records, is recognized as one reason for poor sales. To keep pace, an improved automatic disk changing device is being perfected.

Economic conditions ruined the hill-billys, who are up against it for the necessities of life, and a large source of Ozark mountain income is at a minimum. Ditto the negroes, who would rather spend 75 cents for a record than eat; but that, too, has been curtailed. Both are in the drought area and vitally affected.

The record people also complain of readjustments being made in everything but with them. The artists still want fancy guarantees and royalties, which are ruining the disk recorders just like the numerous cut-ins are undermining the music publishers.

Yet, argue the disk people, the records have made more stars than the radio. As examples, they point to Ruth Etting, Ted Lewis, Harry Richman, Whiteman, Lyman, Charles Kaley, Ukelele Ike, Lee Morse, Shilkret, Gus Haenschen, Frank Black, Louis Armstrong, Nick Lucas, Isham Jones, Ethel Waters, and even John McCormack, who at first feared that his moderate concert draw would be undermined by the "cannings" of his voice. With the Victor releases, he grew in popularity as a concert star beyond expectations.

Jolson, before the talkers, was still a regional personality, but the records brought him into homes from coast to coast and around the globe. Of course after talkers he never had a hit such as "Sonny Boy."

But with all this, and despite it all, the artist is holding out for large figures and doesn't recognize the exploitation value which the disks afford, they protest.

$5,000 For Ellington At Philadelphia Indie

Duke Ellington's band, currently with Publix, is booked for two weeks commencing June 5 at the Pearl, Philadelphia, an indie theatre. Salary will be $5,000 per week.

Pearl is operated by the Pearl Amusement Corp. and plays vaud-films.

Ed. Scheuing, NBC's Artists' Bureau, negotiated the booking.

Shuberts Dig Back

A song, "I Must Find Somebody," originally in a Winter Garden show 17 years ago, is to be revived under reported plans for a new revue the S' berts may do.

Jerome H. Remick controls the rights to the number.

KEMP FOLLOWS BUSSE

Hal Kemp's band will follow Henry Busse into New Yorker the first week in May. Kemp currently is broadcasting for NBC in New York.

Busse on May 6 will transfer to the Castle Hill Farms, Cincinnati, where he played last season.

Both are NBC bands.

TUNE IN ON THE
Yeastfoamers Program
1:30 TO 2 P. M. C.S.T.
N.B.C. BLUE NETWORK
Featured in Chicago at Trianon-Aragon Ballrooms
Management
MUSIC CORPORATION OF AMERICA

THE
HOLLYWOOD COLLEGIANS
Featuring Their Original "RHYTHMIC ILLUMINATION"
Management—MATT KELLY—AL GROSSMAN OFFICE

Columbia Network Enters Spot Time Brokerage as NBC Ponders

Chicago, April 21.

Anticipating a contemplated move by NBC in that direction, the Columbia Broadcasting System has entered the spot-time selling business. Organization formed to handle this phase of network's merchandising activities is called Radio Spot Time, Inc., with Arthur Judson as president and Herbert Foster, vice-president.

With topic of stabilizing station representation and time brokering methods currently of prime discussion in broadcast circles, Columbia's advent into the field, through its control of the Judson Radio Corporation, has given both station owners and advertising agencies a new angle to the problem.

For some time NBC has been milling over the idea of getting affiliates to come in on a plan of centralized spot booking, with the network purporting to charge a service fee considerably below the current commission of 15% to station representatives.

Dislike Exclusives

Several of its affiliates and advertising agencies doing business with the network were solicited for their reactions to the project. Big objection bound to be encountered among station operators, inquiries brought out, would be exclusive representation angle to plan. Argument would be that handling of all of station's time would provide open sesame for the chain's placing of its hookup programs without regard to how much of this nominal fee stuff the outlet could carry and still make a profit.

Inside Info

Also pointed out that contacting of station's spot accounts would give the chain full inside information of outlet's business affairs and eventually place the affiliate at the mercy of the network.

While NBC thought and talked about it, Columbia stepped out and got the thing in operation. Judson Radio Program Corporation, 60% of whose stock is controlled by CPS, was picked out to make adjunct of Radio Spot Time, Inc. In addition to heading his radio program outfit, Judson is president of the Columbia Concerts Corporation, CBS subsidiary. Foster comes from the advertising agency and time placing field.

Intention of Radio Spot Time, Inc., is to get Columbia affiliates to tie up with it exclusively. Foster is currently on tour selling the idea to stations taking CBS program service. Understood that most stations approached have shied away from idea of unlimited exclusive representation. Some outlets have expressed willingness to sign contract for exclusive tryout period of around six months.

Foster's station calls were preceeded by letters from Wiliam S. Paley, CBS president, disclosing outline of the plan and preparing them for the approach.

Indie Idea

Also trying to sell station's a plan of exclusive time placing representation is Edgar T. Bell, business manager of WKY, Oklahoma City. In letter broadcast to outlets throughout country Bell proposes that at least 100 representative stations organize their own selling organization and establish offices in key markets. Organization, operated on non-competitive and non-profit sharing basis, would make eligible only one station in each community or territory, with all stations sharing the central bureau expenses. Letter suggests a meeting at Kansas City for forming the proposed association.

KLAPHOLZ-LANGE AGAIN

Hollywood, April 21.

Earnest Klapholz, assistant to Arthur Lange when the latter was musical head of Metro-Goldwyn-Mayer, now goes in as business manager for Lange, who has been appointed RKO-Pathe musical chief.

The two were partners in Klapholz-Lange, Inc., music publishing house in New York.

Dr. Francis Groman, former RKO-Pathe music head, left the studio and goes to Europe for four months.

Exploitation

(Continued from page 22)

men started calling, operators of loop buildings threatened suit and the police took a hand.

All because a lot of prospective clients and patients, believing in signs, turned away from the offices when they saw the "in conference" marker. What with the sidewalk stencils that had to be mopped off under police supervision, Mickey, here three weeks, is already a civic character.

Boosting Off Matinee

New Haven.

Paramount is trying to bolster up weak Tuesday mats by three-cornered tie-up with merchants and evening sheet. Weekly lectures, sponsored by newspaper, bring authorities on subjects of interest to women.

Topics include "What's in Fashion," "Home Styling," "Beauty," "Nutrition," "Landscape." Newspaper furnishes speakers, merchants furnish fittings appropriate to lecture and theatre furnishes house with regular matinee ticket admitting to lecture and performance.

Lecture is plugged in Paramount Newsflash, weekly house organ, and paper distributes folders advertising event to women's clubs, etc.

4-Page Thriller

Portland, Ore.

RKO Orpheum plugged "Subway Express" by getting out a news thriller four-page folder. Local daily printed the sheet full size and exploited its own features as an ad. about $25 for 10,000, and clicked for a good extra plug for this picture. Ted Gamble thunk it up.

Music Tie-up

New York.

Figuring on reaping advantages from National Music Week, May 3 to 9, Publix has sent a form letter to the operating field, asking managers to arrange for tie-ups, including a noon-hour concert at-pop prices, if feasible, and an essay contest.

It's pointed out the movement is strong in certain localities and effective tie-ups might be engineered with civic organizations, newspapers, music schools, etc.

For the Guild

Minneapolis.

Leaving no stone unturned to put the Theatre Guild shows across, Hughie Andress, Lyceum manager, employs Esther Fromme Weiskopf, former actress, to visit small towns hereabouts, plugging underlined attractions in addresses before women's organizations and booking theatre parties at reduced rates.

Andress also has Jack Lacy handling publicity.

An Unusual Plug for Band

Minneapolis.

Cliff Gill put on a big campaign at the Minnesota for Duke Ellington and band, not widely known here. The theatre started plugging the attraction with screen trailers in all Publix houses six weeks in advance. Radio plugging began four weeks in advance. Just prior to the opening, a full page ad spread was run in the Star, the make-up being in regular news style.

During the engagement one leading night club had a Duke Ellington night with Duke and the boys guests of honor. A direct broadcast was conducted from WCCO. There were tie-ups with 30 music stores, involving special window and counter displays advertising the band and theatre. A special made sound truck playing Ellington jazz music paraded through the loop the entire week. 24-sheets also were used.

Painting a Front

Minneapolis.

Publix art department turned out a striking front for "The Seas Beneath," at the Lyric. Large German submarine in full camouflage colors painted over a 30-foot canvas banner which spanned the outer lobby. There were 4x12 panels covered with still and butting a 30-foot banner on each side. Box office was covered by a 7x12 panel upon which was reproduced in water colors a huge sinking fish, torpedoed by a submarine in the foreground.

In addition, the front included a 4x6 board covered with newspaper clippings tying the submarine "Nautilus" in with the picture. A mirrored periscope built of compoboard revealed a picture of a sinking ship at the other end. The U. S. Navy posted special one-sheets on their conscription boards throughout the city, boosting the film, which did a better than normal business.

Brin Changes Office

Abe Brin, after 13 years with Keith's-RKO, is now attached to National Screen trailers.

14 Inches to Go

Tallest musician in the country is said to be John Langsford, 19-year-old bassoon player with Joe Haymes' orchestra. He is seven-feet tall.

Langsford's granddad was eight-feet, two, known as the tallest man in England.

Roch. Union Objects To Civic Musicians Getting Best Jobs

Rochester, N. Y., April 21.

More internal trouble in the musicians' union. A group seeking to prevent the Civic Orchestra players from getting all the good radio jobs introduced a resolution to bar them from all radio work. Idea is to give other musicians work.

Civic men reply that the kickers are incompetent and advertisers wouldn't hire them. They threaten to withdraw from union before surrendering radio work.

Another burn for the union is the Freddie Large orchestra, which came to the Marigold under an agreement to stay four weeks and then quit town to give local boys a chance. Band is now here six months and no move is contemplated. Pickets and $1,000 fine went unnoticed.

'LEGGER'S PHILLY JAM

Copyright Law Used Against Karr, Alias Carr

Philadelphia, April 21.

Henry Karr, alias Harry Carr, was arraigned in U. S. Federal Court on charges of conspiracy to break the copyright law and for distributing bootleg lyric sheets, both brought by the American Society.

He was placed under $500 bond for trial before a grand jury.

Chaiken Sells

Nat Chaiken, vice-president and general manager of Silver Songs, sold his interest in the firm last week to Gene Geiger and Abner Silver, his partners. Chaiken, with his brother, Harry, has opened two haberdashery stores.

Silver remains as president of Silver Songs and the principal composer for the company, while Geiger stays as secretary and treasurer.

Spitalny's Wireless Trip

Chicago, April 21.

When Paul Whiteman moves over to the Edgewater Beach hotel, Chicago, succeeding Phil Spitalny, latter will commence a road tour to last five or six months, opening May 16.

Spitalny will play hotels and ballrooms on the road, without the NBC wire unless booked in an equipped spot.

Poor Chances for Radio Machine-Made Announcers—Many Applicants

BEHIND THE KEYS

(Continued from page 22)

Loew's here. George Gilliam from Stillman to Cameo, with Art Catlin promoted as Stillman's manager. Arnold Gates leaves Cameo for Granada; Kenneth Reid moves from Liberty to Doan. Al Gregg, former p. a., made Liberty's manager.

Jack Goldhar, former U. A. manager in Detroit, supplants Fred Zimmerman as local U. A. district manager.

Warners local circuit follows example of Loew's by dropping its own sign shop, letting out seven artists.

Fremont, O.

Schines has lease for Strand and Fremont theatres here, owned by A. H. Jackson estate.

Easton, Pa.

Sheriff Robert Bowman has attached the Strand Theatre at Lansford, near here, on behalf of the Pennsylvania Trust Company, of Reading.

Seizure was made under a mortgage.

Milwaukee.

Harold Janecky is to be the manager of the new Warner, to open in May. Doc Westphal has charge of Warner Kenosha house; Lon Ramsdell transferred from Racine to Appleton and Charles Nebel, manager of the Venetian, at Racine, with Henry Margo, asst.

Houlton, Me.

A 600-pound safe was stolen from the Gaiety theatre in Van Buren. It contained $100 cash and valuable documents, according to Harold Keegan, owner of the Gaiety. The safe has not been found.

Woodland, Me.

M. C. Foggia, owner, suffered a loss of $60,000 when fire destroyed the Opera House block here Thursday. A grass fire caused the blaze.

At Bucksport the Alamo theatre was damaged by smoke from a fire which caused $20,000 loss.

At Colebrook, N. H., a $50,000 fire included destruction of the film theatre.

Dallas.

Arcadia, Publix class suburban stand, was robbed Sunday (19) of $830. Wallace Akin, manager, was checking up after the last show with his assistant, Oscar Dooley, when the bandits flourished guns and escaped with the money.

Coon-Sanders Vacation

Chicago, April 21.

Coon-Sanders booked to go into Trianon ballroom May 18 for a week and spend the following seven days at the Aragon, relieving Ted-Weems in both spots. Boys have 30-day vacation mapped before spending rest of summer on one nighter tour.

Will Osbourne set to follow Aaronson's Commanders at Netherland, Cincinnati, if single engagement Newark date can be cancelled.

Fort Wayne's Off Summer

Majestic, Fort Wayne, Ind., ends vaude May 2. It reverts to pictures for the summer.

Whatever chances an applicant may have of becoming an announcer on the big time radio stations compares with King Solomon's opinion of women.

Odds against success are 1,000 to one. The opportunity may improve with time as the bigger personality programs put on by advertisers keep submerging the announcers until most of them now are handed as merchanical interludes with voices to do the bidding of the radio masters. And usually a top salary of $125, with $75 a week more common.

Where in the old days an announcer had to sing, dance and do most everything in emergency, he was more of a personality than he may be considered today. Today he can only speak what he is told to say.

The big rush for announcer jobs comes like the legit season in the theatre, during the fall and winter. It has been figured by officials that the number of applicants for announcer posts among men and women run to as many as 1,000 a month then. Most are men. Comparatively few are women.

The majority of these applicants are former actors from vaude, musicals and stock. Others come from elocution schools and colleges, all walks are represented. The reason for the winter and fall rush is that during summer these would-be announcers have othe: jobs.

It now take around six months before an announcer is set with listeners. In the old days it might have been three weeks.

Many of the old timers are now found in exec jobs. Phillip Carlin, one of the early premier announcers, is now director of the eastern programs over NBC. Paul Dumont holds a production executice job, and Paul Kelly is a supervisor of announcers, for the same outfit.

Promotions

Merley Sheris is night time program director, while Kurt Peterson is special assistant to John Royal, head of NBC's Artists Bureau. All were headline announcers at one time. Their jobs mean promotions.

Few if any can reach the heights which McNamee and Husing have reached in their exclusive fields of endeavor. So far none has.

The announcers are picked in unusual ways and often like selections for films or legit. In at least one instance it is known that a prospect was picked off an elevator building, where he was earning $25 weekly.

Beginners rate from $65 to $70 weekly on the chains. On independent stations it runs from around $35 to $40. Some cases they get less. On the chains, however, the opportunity for bigger pay is greater.

Band on Show Boat

Quincy, Ill., April 21.

The steamer J. S., deluxe excursion boat, will have an 11-piece orchestra this season directed by Bob Sylvester.

First time a St. Louis orchestra has played on an excursion steamer on the upper Mississippi river. The boat opens its season at Davenport, Ia., April 29.

HERE AND THERE

Peter Blomquist's University of Michigan band opens June 17 for one-nighters upstate New York.

Tommy Christian, whose band has played at Palisades' Park for several seasons, will continue there personally as guest conductor with Joe La France's Bosch Radio Band, although Christian's orchestra will be booked elsewhere.

Sig Bosley, former coast manager for Robbins, returned to Los Angeles from New York as representative of the new Olman Music Co.

Four bands open around Los Angeles week of April 30. They are George Olsen's at the Olsen Club, Kenny's Cotton Pickers at the Cotton Club, Everett Hoagland's at Loew's State and Max Fisher's at the Paramount.

Radio's 'Family' Alliances Do Not Keep to 'Family' Form—Rival Camps

Hollywood, April 21.

Although there is unusual "co-operation" between the NBC and RKO, in that the former's Radio Music subsidiary has a song exploiter stationed in the RKO vaudeville booking offices, there are paradoxes to this "family" spirit in Radio.

Westinghouse, the second largest stockholder in NBC, has had its commercial shorts made by Paramount and not RKO Radio Pictures. Radio is of the Westinghouse-NBC family.

Similarly, Vallee, Ellington and other NBC names have been sold to Publix theatres. Latter has been NBC's best buyer of NBC taent, not RKO as might be expected. Latter is aways disagreeing with the Radio people over salaries.

Publix, which owns 50% of the William Morris agency, and also 50% of the Columbia Broadcasting System, favors the NBC features more or, at least, has bought more NBC features. With NBC likely holding more available stage names than CBS.

The Artists' Bureau

NBC has an artists' bureau which is a booking office of its own. The bureau charges its NBC atractions a regular commission when placing them in a theatre. The bureau asserts such attractions are usually first submitted to RKO. If rejected through salary or other reasons, they are then placed where available.

It is this artists' booking bureau that disregards the Morris agency, naturally, with Publix in that event obliged to buy its radio attractions for the stage from that source, with that the artists bureau with NBC. In several instances of star attractions, whether on air or stage, the Morris office controls managerially and the deals for their appearance anywhere must go through the Morris agency.

LEADERS' SIDE ON CUT-INS

Cut-In Regulations Issued for Guidance of Music Publishers; Indie Pubs Say They're for It

Officiay ban on cut-ins is in effect this week. American Society notified its publisher-members April 20 of its resolution regarding cut-ins.

Friday (17) the rules and regulations defining the practice of cut-ins or otherwise illegally plugging of songs were announced. Penalty is not only the two-quarter non-participating in dividends as reported, but any such other penalties or fines the society's board may inflict on publishers convicted of breaking these resolutions.

In its notice the American Society defined as illegal practices, subject to penalties the following:

(a) Payments of any kind or nature made directly or indirectly to singers, musicians, orchestra leaders or other users of copyrighted music, including "cutting in" on the royalties from the musical composition.

(b) Paying orchestra leaders, musicians, singers or other users of copyrighted music a lump sum of money for rendering the composition.

(c) Paying orchestra leaders, musicians, singers or other users of copyrighted music for each specific rendition of a song.

(d) Putting orchestra leaders, musicians, singers or other users of copyrighted music under contract for the purpose of subterfuge or evasion for the purpose of rendering the composition.

(e) Any other act intended as a subterfuge or evasion for the purpose of securing the rendering of a composition by unfair means.

Writers

American Society also adopted the following to carry out these regulations:

When a manuscript is submitted to any publisher-member of the society for publication the names of all the writers of the composition are to appear on all the published copies. If a nom de plume is used knowledge thereof shall be furnished to the society in writing. If any writer who is not a member of the society receives royalty on a composition that fact shall be made known to the society in writing, together with a statement of the extent to which such non-member is to receive royalties. . . All members are in duty bound to notify the society in writing of any instance where the above regulations are violated.

In regards to non-members and cut-ins the American Society will take no action. Society declared it will not interfere with non-members, that it can only stick under its own umbrella.

Non-Members Agree

Sentiment of non-members of the society who are the smaller and newer publishers seems to be the society ruling regarding cut-ins is the proper thing if the non-members mean it. Majority say they have been filled up on this situation for quite some time, as many orchestra leaders have played them dirty after being cut-in, and so they will string along with the rest.

Some take a different view regarding the payment for plugs. This they believe to be okay and some may continue paying orchestra leaders. What may deter some from making payments is their ultimate desire of becoming members of the society, with the fear if it becomes known they have been or are paying for plugs, the society may refuse them membership when they apply.

Radio's Salary Cut

Reported that Radio Music issued orders to cut employees' salaries 10%. Not known whether the 10% cut goes for execs as well.

President of Radio Music is said to receive a salary of $75,000 a year.

Yanking the Yawn

Pittsburgh, April 21.

Dick Leibert, solo organist at Penn for last four years, will become conductor of the symphony orchestra there May 1, also continuing as organist, at least for time. House wants to get away from the long-haired stuff in overtures, figuring Leibert a good bet due to his youthful appearance and wide popularity among all classes.

Leibert follows Robert Conche, kid conductor.

RKO TELLS ACTS TO PLUG SONGS

RKO vaude booking department has sent out a letter to all agents doing business with the circuit, bringing to their attention the fact that Radio Music Company is an affiliated concern and should be given the breaks with vaude acts singing pop tunes. The letter states:

"Will you please suggest to any act you are representing that uses popular songs it might be to its advantage to communicate with Solly Cohen of the Radio Music Company. Mr. Cohen has an office on this floor opposite my own." Signature was Ray Hodgdon's on the booking office.

A few weeks ago, when Solly Cohen moved in on the RKO booking floor, it created much talk among other publishers.

RKO's request has been brought to attention of the Music Publishers' Protective Association and the American Society. Both organizations are looking into the matter for possible action.

2 LYRIC SELLERS IN PTSBGH UNDER BAIL

Pittsburgh, April 21.

Apparently determined to smash the song-sheet racket locally, police made their second arrest here in as many weeks of men accused of printing and peddling bootleg lyrics.

Two novelty store owners were jailed on a complaint brought by the American Society, alleging violations of the copyright law.

Prisoners were Milton M. Myer, who has a distributing agency covering all of western Pennsylvania, and George A. Rogaliner, owner of a downtown store. Both are at liberty under bail.

Only a week ago another in the song racket was apprehended here, but agents believe the source has now been plugged.

Mary McCormick's Debut In L. A. with Musicians

Los Angeles, April 21.

L. A. Festival Orchestra, 212 unemployed members of the local union, will have for their first concert May 3 at the Shrine Auditorium Mme. Ernestine Schumann-Heink and Elsa Alsen as soloists.

Second concert, a week later, will have Pietro Cimini of the local opera company conducting with Mary McCormick and Serge De Segurola as soloists.

This marks Miss McCormick's first appearance locally since she arrived with her husband, Prince Mdivani.

PUBLISHERS DO FORCING OF IT

Orchestra Leaders as Whole Look Upon Cut-In Practice as Part of Trade—Publishers Dealing and Double-Crossing Even Now Over Cut-In Edge

By Abel Green

Hollywood, April 21.

With the American Society and the music publishers having had their say on the cut-in thing, the orchestra leaders have their own ideas on cut-ins with the fundamental idea it's still the nerts to them; that the publishers can't trust themselves and will double-deal and double-cross. They have ample proof that even right now, in the midst of all this hullabaloo about cut-ins, the publishers are chiseling with the band leaders all over the country regardless.

The popular maestro when quizzed on his attitude on cut-ins takes the laconic attitude: "What would you do in my place? Would you want all you can get?"

Without entering into further debate as to the merits or otherwise of cut-ins, the simple question of economics that they think it's not wrong for anybody to cash in all they can while they can, satisfies the leader.

Then, with it, is the thought of professional jealousy. Out here are Lyman, Arnheim, Weeks, Burtnett, Valente, Laughner-Harris, Vic Meyers, Tom Gerun, et al., all quite some punkins in their own territory. All are as vitally contributory to exploiting a song as Vallee, Lopez, Whiteman, Bernie, Lombardo, Mort Downey, or any.

When Lyman hears that "Out of Nowhere" was "made" by the geographical expedient of giving Lombardo, Bernie and Arnheim a "cut," respectively in New York, Chicago and Los Angeles, for their radio exploitation efforts, Lyman naturally wants to know "how come?" he's overlooked.

Everybody Knows

No need to fear mentioning the cut-in leaders' names. Everybody knows them and whether the surmise that this trio were actually "in" on this number isn't as important as the other leaders' deduction that they are; and if they're not, they should be.

In fact, out here, one leader is frankly razzed for not collecting as much as he might, but that's dismissed with the statement that "he doesn't even know enough to get in out of the rain."

With that attitude, there are many other angles to the bandmen's attitude on cut-ins.

Vallee is supposed to state frankly he doesn't feature anything he's not in on and he is supposed to be the No. 1 money-getter on song royalties with his earnings placed at $75,000 from that source. Lombardo, Lopez, Bernie, et al., also figure prominently.

All take the position that they render a vital service in featuring a song.

They don't bother promiscuously with anything but endeavor to render service in proper exploitation so as to afford the original writer some value for minimizing the original creator's royalty income.

And the Rest

If offered a "cut," it depends whether or not the band leader will accept. If it's by a Gus Kahn or some such established writer, okay almost without question. If of lesser creative calibre, say the band boys, they prefer to play it and test it out and then agree to "give it a ride." Furthermore, and incidentally, this commitment to plug

(Continued from page 68)

Future Chief Music Income from Royalties, with Sheets and Recording Unimportant, It Seems to Publishers

What music publishers once considered a by-product now shapes up as a major part of their business and will shortly, state the publishers, be the major source of income. This is royalty on copyright music from radio, hotels, theatres, etc.

In past years revenue from these sources was unimportant to the publishers. Their chief income was from sheet music and phonograph discs. Before radio shaped up as strongly some of the publishers even considered permitting radio the use of their music gratis, believing that income to be of little value.

Currently the positions are fast reversing. Sheet music sales are dropping.

Discs have met a worse fate than sheet music. Where once publishers broke their necks making the rounds of mechanicals for recordings, now they take a hopeless attitude.

Publishers now believe that in the near future they will have to rely on royalties for existence. Last year the publishers divided about $800,000 from radio. This year that sum will be considerably increased.

Coast Song Dispute

Los Angeles, April 21.

Walter Douglas, of Donaldson, Douglas & Gumble, has served notice on Gene Johnston, local music publisher, that the New York firm considers Johnston's "My Faith in You" an infringement on the Donaldson tune, "You Didn't Have to Tell Me."

Douglas said that unless Johnston takes his tune off the market, they will start suit for infringement.

Coast Station's Disk Releases Burns Brunswick

Hollywood, April 21.

When Jack Kapp, general recording manager of Brunswick, was here on a supervisory visit, he burned up at the local Warner station KFWB broadcasting Brunswick records. Kapp conceded station probably regarded it as a favor to its ally, but stated his experience has been that where disks were etherized, sales were immediately affected.

Kapp heard the Brunswick recording of Bing Crosby's "Out of Nowhere" on the air even before it had been released. The Warner station figured it would be a good plug, but it works the other way said Kapp.

California is the worst offender on the disk broadcasting thing.

TWO INDIE HITS START MOB OF 1-SONG PILGRIMS

Hollywood, April 21.

The two local hits by Freed-Powers, "I Surrender" and "It Must Be True," must have started lots of excitement in the east. They also revived tin-pan alley interest, with a flock of indie publishers springing up in the hope of putting over a local hit and growing up with these surprise orchestra hits.

Both of the above, by Harry Barris, were started via Gus Arnheim's and Abe Lyman's orchestras.

The eastern recording managers were besieged with requests to "can" every one of these locals, resulting in some of the disk execs coming out here to see what it's all about for themselves.

Berlin Sues Bridgeport Theatre Firm Over Song

Bridgeport, April 21.

Irving Berlin names the Bridgeport theatre as defendant in a suit filed in United States District Court, New Haven.

Berlin demands the Strand Amusement Co., operators of the Strand and American theatres here, be restrained from using his song, "Weary River." He asks damages of not less than $250 for alleged illegal use of the copyrighted song on Feb. 21 in the Strand theatre.

Cosmopolitan Canning

Chicago, April 21

Cosmopolitan magazine starts a series of spot advertising across the country next month, as soon as the June number hits the stands.

Recorded talks, made here at the Brunswick studios.

BANKRUPT-COPYRIGHT REVERSAL IN APPEAL

Decision of the U. S. District Court, about 18 months ago, that all copyrights must be returned to songwriters upon a publisher going into bankruptcy, was reversed last week by the U. S. Court of Appeals.

First decision, was rendered in the case of a group of songwriters headed by Sammy Fain, against the Irving Trust Co., receiver for Waterson, Berlin & Snyder, which had gone into bankruptcy. Songwriters contended the contract under which a publisher received copyright from a songwriter was not assignable, and requested that rights to control the copyright be returned to them.

Case was appealed by the M.P.P.A. in joint action with the Irving Trust Company.

Reversal of decision held that royalty contracts were absolute assignments from the songwriters. Court declared the decision by the District Court was inequitable.

G. Fisher and W. Douglas New Soc. Board Members

George Fisher, of J. Fisher & Co., has been made a member of the Board of Directors of the American Society, replacing George Maxwell, the first president of the society.

Maxwell, by severing with G. Ricordi, became ineligible. But, pursuant to an amendment of the society's by-laws, Maxwell will be an ex-officio member of the board for life without power to vote.

Society appointed Maxwell manager of its foreign department and will soon take additional space in the Par Building for this department.

Walter Douglas of Donaldson, Douglas & Gumble was also appointed a member of the board. He takes the place of the late Charles K. Harris.

House Party Booker

Harry Moss, of the Moss-Hallett office, has returned from a tour of eastern colleges, where he set five orchestras for house party dates at Princeton and Yale.

Cab Calloway, Claude Hopkins and Louis Russell are booked for house parties at Princeton May 1, 2, and 3 and Cab Calloway and Fletcher Henderson for similar engagements at Yale on May 15 and 16.

Disc Reviews

By Bob Landry

Radio is blamed, and with much justice, for the breakdown of the phonograph industry. Certainly it was deadly competition, with the cards stacked in favor of the broadcasters. But the mechanicals cannot escape the implications of the debacle in as far as it exposes a general lack of leadership against the pressure.

It has been a gradual wearing away process fully foreseen and loudly forecast in the trade. Phonograph companies have met the situation by retreat, retrenchment, economy, but not bold counter-attack. They have listlessly done nothing to keep the public phonograph-conscious. Radio had the field to itself so far as exploitation or publicity was concerned.

Nor have the mechanicals been any smarter in recording. They still persist, even in their dotage, in cutting and releasing numbers that to any ear are without appeal. Music shops have shelves and files glutted with wasted wax and virgin shellac. Take any weekly batch of releases. Almost half of them have no legitimate reason for existence representing neither intrinsic melody or lyrical charm nor any unusual or unique treatment.

No College Education!

It has been, and still is, too costly for the disc-buyer to provide his machine with new fuel if he must be an expert to pick the chaff from the wheat. That is a selection that the buyer ought to have a right to assume has been made at the source. Particularly when paying 75c. per disc. As a matter of fact, tone quality aside, very often the 35-centers represent a higher selectivity from consumer standpoint than the most costly cuttings.

What the mechanicals, like so many other manufacturers, seem to have muffed is the consumer attitude. The responsible parties have never gone into a shop as a purchaser with a limited budget and vague ideas. That is the typical approach of a disc-buyer. And every time a clerk high pressures them into buying a flock of typical clucks another small but steady source of revenue is probably shut off to the phonograph business. And another radio sold.

Out of a group of releases any average 10 or 12 selected with a view to avoiding the more prolific recorders and a handful of outstanding favorites will surely show a sorry state. Thus the **Southerners** (whoever may be hiding behind that billing) offer "I'm the Last One on the Corner" and "Dreamy Rocky Mountain Moon" (Victor 22633). It's not bad; and it isn't good. How can it help?

"Wabash Moon" and "Broken Hearted Waltz" by the **Regent Club Orchestra** (Brunswick 6061) or "We'll Be the Same" and "I've Got Five Dollars," by **Emerson Gill** (Columbia 2416) are typical samples of the hurtful in-betweeners, the squandered six bitters, the poor bargain.

Or, another habit, the good number, "Got the Bench—Got the Park" (Brunswick 6073) reversed by a weakling, "Loveless Love," the latter handicapping **Noble Sissle's** total.

Vogues

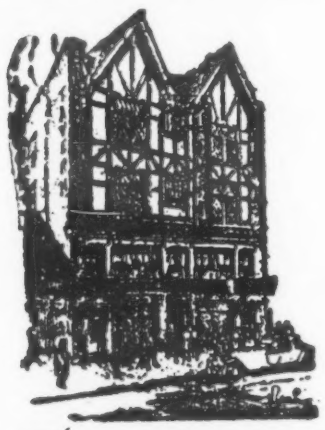
Also, there's the frequent matter of misleading labels. **Cab Calloway's** "Doin' the Rumba" (Brunswick 6074) in the present vogue might readily be accepted as Cuban hotstuff and might be so purchaser, unheard, by a rumba fan. At home it would be found it was good Harlem, perhaps, but not Havana for all the gourd-scratching. "Minnie the Mooch" reversing might be the second verse of the alleged "rumba." Capitalizing a vogue at the expense of disappointment is shortsighted.

At the danger of seeming to hop on Brunswick releases it is necessary to observe that **Seger Ellis** is way off his average in Item 6050's "Tie a Little Strong Around Your Finger" and "Loveless Love." As Okeh's ace Ellis did some standout recording in the last year or so.

Columbia has a possible pleaser (2422) in a brace of rumbas of fairly authentic flavor, "Mama Inez" and "African Lament" done by the unpronounceable **Enrique Madriguera's** Havana Casinoites. Just to be different there's a pleasant military couplet from the English **Grenadier Guards** (Columbia 2418) called "Faithful and Bold" and "The Middy."

Wayne King (Victor 22642) shows improvement as a recorder with "One Little Raindrop" and "Hello Beautiful." Hear he comes closer to transferring his distinctive musical style to wax. King is distinctly modern and an innovator. He is still new to the mechanicals and may develop a following as far as such things remain possible in a paralyzed industry.

Tom Gerun newly ensconced in his own Bal Tabarin cafe, San Francisco, Brunswicks "If You Should Ever Need Me" and "By My Side." Pretty good.



TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

Double Bills

(Continued from page 7)

The public is more finicky than ever. Industry in past years always has announced a lot of titles which it has not delivered. Thus Paramount announced at Atlantic City only 35 of its 70 titles.

There is an interpretation of high officials in other companies which sees in this 50% announcement a protective move against the development of double-featuring. Should the two-for-one gain a stranglehold, conditions in the production end would so change as to necessitate an elasticity similar to the one observed in Par's schedule, it is pointed out. Cheaper pictures would be forced on the industry because, these other executives say, no exhibitor would pay the same price for both features on one bill.

Paramount's move in letting down on percentage also has an additional significance for these executives who have yet to head their own sales conventions. This is that in the event of double featuring, the percentage practice would be out, there being little chance of two pictures from one company being projected on the same bill in an independent theatre.

The double-featuring angle, it is conceded by Paramount attendees, permeated the entire Atlantic City Par program. In the privacy of the sessions, while the tendency was against it, as is that of every distributor home office at present, the conclusion recorded is that double features shall be "experimented with" in certain Publix spots.

Of the 35 pictures announced by Par not one pertains directly to gangdom. In the stead of the underworld theme, Paramount is supplying mystery plots. There are four such stories on the official schedule.

Paramount is also making three kid pictures along "Skippy" lines. This is one more than released in the past selling season. There may be more in the list yet to be compiled if indications continue to substantiate a demand.

Screen Ads

Screen advertising was not alluded to during the entire convention, according to Paramountites. The issue is admitted delicate. Prior to the convention, Par executives were divided in opinion on the feasibility of continuing the commercial short end. The contention, it is reported, was even privately registered by one of the Par leaders disapproving the ad angle; that the same shorts, deleted of their sales copy, would bring more money as straight shorts sold to theatres than the $2,000,000 per year which Publix is now deriving from them as ads. The statement was then made that as legit shorts, sales returns would double the figure of advertising contracts.

Several weeks before the Atlantic City get-together weight was given the uncertainty of the advertising end by the direct statement of certain executives that should Paramount determine advertising was to the general detriment of the box office, it would not hesitate to withdraw from that activity.

Side On Cut-Ins

(Continued on page 67)

a "money" song also carries with it a friendly "understanding" to take care of the rest of the catalog.

On the cut-in box score, they say last year Vallee was in on 75 songs; Lombardo, 65; Lopez, 40, and so on down the line. Each will squawk, of course, about the cut-in quotations, but the industry knows which are the take boys and there are very few who won't.

Whiteman for a time was "in" on a few songs but Whiteman during his Feist affiliations at $10,000 a year as a song "advisor" got more out of net that way, besides landing a few good ones in between.

Simultaneous with having "arrived" in songland comes the cut-in thing. Writers and publishers lie awake nights conniving who would be a good guy to land for this sort of a plug. Morton Downey is now quite some boy on the air and Downey is "in" on songs, too.

Agreed on Evil

From all of which it's obvious that the publisher figures somewhere in fostering this evil if evil it is. And evil it is, say the bandmen, especially those out here who don't care whether they're "in" or not on a song, in that the publishers will go broke if the bandmen don't co-operate.

The prominent w.c. maestros are frank in stating that the pubs are bound to go broke with all these cut-ins, citing as many as nine leaders being "in" on one song, leaving no margin of profit for the pub. The bandmen aver that they need material and that without it they couldn't exist.

The songwriters know that even if they have a hit, what with conditions, sales and cut-ins, their own net will be very little, and thus a true shortage of song material may come into existence. Yet with it, continue the bandmen, what about a song's chance if they don't give it a ride? It may never see light or may be a much longer and more expensive time in the making.

Lyman cites an instance also of cut-ins that aren't. "I'm Gonna Get You," a current Arnheim hit, is one such. The publisher had asked him (Lyman) to "try it out." He did, made his own scratch arrangement and received printed copies with his own picture on it, but with Arnheim's name listed as a third writer through the original two in the meantime having gotten together with the Ambassador's maestro.

Requests

When it comes to the real hits, it's commonly agreed that no matter how the band boys are burned up at a publisher they have to play the request hits or else.

The necessity of song material was evidenced out here some weeks ago when Abe Frank, of the Ambassador, burned at the pluggers cluttering up the Cocoanut Grove by chasing Arnheim with orchestrations. The average plugger here has no swindle sheet, can't pay couvert, sit down, etc., and he must ease in as best he can.

The pluggers got together and asked Frank where would Arnheim get his new music and where would he get off if the Ambassador continued its embargo? The pluggers were immediately reinstated.

That's the general spirit out here, away from the hotbed of things, with the necessity of songs more important than making it a cut-in chisel. Lyman goes so far as to offer all visiting songpluggers a cup of coffee on the house and no-check, etc., when they visit him.

Stage Hands' Pledge

(Continued from page 1)

eral members of the show, house manager and producer, are expected to plead guilty when their cases are called for trial Saturday (25)., of giving an indecent show.

Producer, Daniel Jacobs, and the house manager, Archie Bangert, previously pleaded not guilty.

The company will be replaced April 25. Billie "Boob" Reed and Jimmie Hall are its comedians.

DIXIE JUDGE TRIES RUNNING CHI CAFE

Chicago, April 21.

Five weeks as a cabaret owner was enough for Judge Clarence Sturgis, from the South. He opened the Rendezvous on Clark street and then found out the racket was poison.

At the end of a month performers and orchestra in the place were asked to wait for their salaries. They're still waiting, pending a deal the Judge has on with Harry Rubenstein of the Breakfast Club cafe to take over the Rendezvous.

JOHN AND CHRISTO'S POOL

Taking in Couple from Hollywood Restaurant for L. I. Roadhouse

John and Christo may have partners this summer in their Pavilion Royale roadhouse at Valley Stream, L. I. Report says the partners in the popular Island resort will be Joe Moss and Jack Ameron, operators of the Hollywood restaurant on Broadway.

The Hollywood duo stated negotiations are on and expected to be closed this week.

John and Christo will continue as the Pavilion's operators, it is said, with Moss and Ameron during the summer devoting most of their attention to the other Hollywood on the Pelham road, Bronx.

Pavilion is known as the most profitable straight road house around New York, carried to that position through the several years of John and Christo's direction. Those two partners own all of the property and some adjoining upon which the road house stands. It's unlikely the Hollywood additions will be on anything other than the restaurant.

CHICAGO'S MUSIC HALL OF FAME
adds another name to its list when
DAN RUSSO
opens April 24 at the Canton Tea Gardens, broadcasting these "naturals" via KYW:
"Were You Sincere"
"By the River Sainte Marie"
"99 Out of a Hundred Wanna Be Loved"
"The Same as We Used to Do"
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE. NEW YORK

LEADING ORCHESTRAS DIRECTORY

IRVING AARONSON
and
HIS COMMANDERS

DUKE ELLINGTON
and His Famous Orchestra
April 18, Paramount, Des Moines, Ia.
Management of
IRVING MILLS
Mills Building, 46th St. and Broadway
New York, N. Y.

AL ERICKSON
And His RKOLIANS
NOW PLAYING
RKO Theatre, Los Angeles

PHIL FABELLO
and His
R-K-O Entertainers
Creators of the Fabello Policy
R-K-O COLISEUM, New York
Indefinitely

ABE LYMAN
and HIS ORCHESTRA
Musical Entertainment Plus
Second Year at the
CARTHAY CIRCLE
Los Angeles
Brunswick Records

MARION McKAY
and his
ORCHESTRA
Biltmore Hotel, Dayton, Ohio,
Until May 1st

TED LEWIS
April 24, Ohio, Columbus, O.
Personal Representative
H. HAROLD GUMM
1540 Broadway, New York
Exclusive Columbia Recording Artist
WM. MORRIS AGENCY

JESSE STAFFORD
and His ORCHESTRA
Now in Third Year at
PALACE HOTEL
San Francisco
(BRUNSWICK RECORDS)

PAUL WHITEMAN
INDEFINITELY
Granada Club, Chicago
Personal Rep.: JAS. F. GILLESPIE

Connie's Ofay Place

Connie Immerman, owner of Connie's Inn, has opened Connie's Tavern at 95th and Broadway, New York.

Everything ofay, the only colored person in view being the doorman.

HENRY TOBIAS
WISHES TO THANK THE MANAGEMENT OF THE
PALAIS D'OR RESTAURANT
FOR THEIR MANY COURTESIES DURING THE PLEASANT ENGAGEMENT JUST COMPLETED
AND ANNOUNCES
that he has been re-signed, with his orchestra, for the fifth consecutive summer, as Social and Musical Director, at
TOTEM LODGE
America's Premier Country Club
On Burden Lake Averill Park, N. Y.
OPENING MAY 28, 1931
Thanks to DAVID N. KATZ, Managing Director TOTEM LODGE
Meanwhile Playing Fox Metropolitan Theatres
Still Writing Songs—Have You Heard My Latest:
"BESIDE THE SIDE OF A STREAM"?

LIVE TALENT IS FAIR-WANTED

Chicago, April 21.

In the fair business the outstanding fact at present is the change of attitude of the managers toward the show item, which is coming back strong this year. Contests and the midway are on the way down.

Where, last year, the average amount of money spent for the show was about $450, this present season sees the majority of fair managers boosting the figure to an average of $4,000. Fair directors are convinced it's the show, and not the cows and pigs and hens, that will bring 'em in. Gambling midways have proven great flops at the front gate and managers have decided people come to fairs for entertainment, and not to gamble on the wheels.

Neiss Falls 55 Feet

Chicago, April 21.

Walter Neiss, high-wire bike performer with Sells-Floto circus, fell 55 feet at the Coliseum Saturday (18) at the afternoon show.

Neiss was taken to the St. Luke's hospital with a broken back and severe internal injuries.

Performance was a special show for the children of members of the Medinah Shriners.

Circuses

Barnett Bros.
April 24, Boonsboro, Md.; 25, Waynesboro, Pa.

Hunt
April 23-24, Wayne, Pa.

Walter L. Main
April 25, Ashtabula, O.

Ringling-Barnum
April 3-27, Madison Square Garden, New York.

Sells-Floto
April 11-26, Coliseum, Chicago.

Carnivals

(For current week (April 18-25) when not otherwise indicated.)

Ajax United: Savannah, Ga.
Artdick Greater: New Rochelle, N. Y.
Barker: E. St. Louis, Ill.
Barnett & Schutz: Richmond, Mo.
Bee: Russellville, Ky.
Bernardi Expo: Bloomington, Ill.
Bernardi Greater: Richmond, Va., 27-2.
Bistani: Pittsfield, Mass., 30-9.
Bullard Bros.: Tulsa, Okla.
Butler Bros.: East Alton, Ill.
Coleman Bros.: Middletown, Conn.
Cronin: Chillicothe, O.
Dehnert: Covington, Ky.
Dodson: San Antonio, Tex.
Edwards: Wooster, O.
Empire State: N. Arlington, N. J., 27-2.
Foley & Burk: Oakland, Cal.
Gibbs: Chanute, Kan.
Gibson: Marion, Ind.
Glick: Hopewell, Va.
Greensburg: Clifton, Ariz.; Silver City, N. M., 27-2.
Hansen: Hammond, La.
Heller: Paterson, N. J., 22-3.
Heth: Kingsport, Tenn.
Isler Greater: Chapman, Kan.
Jones: Alexandria, Va.
Latlip: Charleston, W. Va., 25-2.
Miller Bros. & World of Fun: Paterson, N. J.
McLaughlin: Wilkes-Barre, Pa.
Mimic World: Lonview, Tex.
Morris & Castle: Coffeyville, Ky.
Murphy: E. St. Louis, Ill.
Murphy Southern: Laurel, Miss.
Royal Am.: Dillwyn, Va.
Sandy: Edgemere, Md.
Sheesley Greater: Norfolk, Va.
Speroni: Sterling, Ill., 25-2.
Strayer: Lincoln, Ill.
Sunset: Breese, Ill.
Towe United: St. John, Kan.
Wade: Athens, O.
West World: Norfolk, Va.
Work: Indiana, Pa.
Yellowstone: Boise City, Ia., 25-2.
Zarra: Bayonne, N. J., 27-10.

State to Run Park It Raided Last Year And Operate Games

South Norwalk, Conn., April 21.

Roton Point Park, local resort, may be sold to the state of Connecticut for $600,000. Neville Bayley, owner, is willing to sell.

Roller coast, carousel and other rides will be junked if the state takes over the park, but games will be retained to provide maintenance. The laugh is that management was pinched by state police last year for operating wheels of chance.

A committee from the state legislature meets at the capitol this week to decide purchase.

Leo Miller, who had Roton Point offices in New York this winter booking excursions, moves out to the park next month. All excursion dates will be kept.

Circus Changes

Clyde Beatty, the young wild animal trainer who is top feature with the Ringling-Barnum and Bailey circus, leaves the outfit at the end of this, the final week at Madison Square Garden. He was inserted for the Garden date only to strengthen the show. Beatty rejoins Hagenbeck-Wallace and opens at Cincinnati May 2.

Ringling goes to Boston Garden, with Orlando-Mara's slide dive the only new feature. Boston engagement will not open until next Thursday (30), principally because the first three days of the week there are not figured worth while.

Flying Concellos, highly rated casting act, will switch to Ringling from Sells-Floto replacing the Charles Siegrist turn (Pattersons). The flyer, who broke a vertebra, is reported resting well at the Polyclinic hospital. A number two Siegrist turn goes to the Sells show.

Obituary

MABEL FENTON ROSS

Mabel Fenton Ross, 63, former stage star, died in Hollywood, Cal., suddenly April 19. She had been living in retirement for the last five years.

During her stage career she appeared in support of Weber and Fields, Lillian Russell, Louis Mann, Peter Dailey and William Collier, Sr. Later with her husband, Charles Ross, who died 10 years ago, Miss Fenton worked in vaudeville in an "Anthony and Cleopatra" travesty. They also appeared in burlesques on "Virginius" and "The Heart of Maryland."

Mrs. Ross was born in Van Buren county, Michigan, and married Ross in 1887.

The Ross-Fenton farm in Asbury Park, N. J., which they established, was one of the show places of the region, and for years has been a gathering place for actors and sportsmen.

Two brothers in Michigan and two nieces, Mrs. Mike Donlin, wife of the former baseball star, now in pictures, and Blanche Ross, of New York, survive.

The Jewish Theatrical Guild of America
Mourns the Loss of Our Beloved Life Member
JOE LEBLANG
His Memory Will Ever Live in Our Hearts
William Morris, Pres.

OSCAR PRICE

Oscar Price, 58, long identified in picture distributing company, died suddenly of heart trouble in New York April 17. His body was taken to Washington for interment. His widow and daughter survive.

Mr. Price was the founder of the Associated Producers, at which time they incorporated productions of Mack Sennett, Alan Dwan, Thomas H. Ince, Maurice Tournier and Marshall Neilan. He was the first president of the United Artists, being succeeded by the late Hiram Abrams.

In recent years he had been handling independent productions, among them the Richard Talmadge

In fond memory of our dear friend
MAURICE ABRAHAMS
Mr. and Mrs. Edward S. Keller

(Continued on page 71)

STARS OF THE RINGLING BROS. BARNUM & BAILEY CIRCUS SEASON 1931

LUISITA LEERS — THE PHYSICAL CULTURE GIRL
SENSATIONAL AERIAL ACT—4th SEASON
REP.—WILLIAM MORRIS

MADAM MAREE — AND HER PALS
FEATURED CLASS COMEDY CIRCUS
RKO JACK CURTIS

CLYDE BEATTY — GREATEST AND YOUNGEST
WILD ANIMAL TRAINER IN THE WORLD
23 LIONS AND TIGERS

WALLENDAS — WORLD'S MOST SENSATIONAL HIGH WIRE ACT
4th SEASON

DON FRANCISCO — FORMERLY BOOKED
UNDER HIS OWN NAME, FRANK "MIJARES"
ONE OF THE YOUNGEST SENSATIONAL WIRE WALKERS IN THE WORLD
RKO DIR. WEBER-SIMON OFFICE

THE ROYAL UYENOS — BETTER THAN EVER AND ALWAYS BOOKED
SIXTH SEASON
AM. REP., LEDDY & SMITH—EUROPE, PAUL SPADONI

AUSTRALIAN WAITES — WORLD'S GREATEST WHIP CRACKERS
REP.—RKO—JACK CURTIS

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

Usual capacity for the Tuesday night ten-act spread vanished with spring. Second balcony a wide-open gap. Obvious pull of bargain event beginning to wane. Tony Cabooch, of radio prominence, was a special booking.

Bill well supplied with laughs, honors being shared between the radio dialectician, Fulton and Parker, and The Flapperettes. Each act's style and material different. Most finished performance of the three turns uncovered by Fulton and Parker, mixed team, for years surefire next-to-closer, who have taken the picture twist out of the act and whipped up a choice assortment of cross-fire gags that proved laugh-getters.

Cabooch, holding forth daily on CBS, uncorked a rehash of Joe Millers told in dialect and a flock of sentimental poetry of the Eddie Guest variety.

Cabooch was here to help broadcast the opening Cubs game over WMAQ and arranged with RKO office this offhand tryout as a test for future bookings around St. Louis, where his daily program originated over KMOX for the Annheuser-Busch firm. Stuff used by him was in no way routined but extemporaneous. Cabooch when known as Chester Gruber did a novelty act in vaude about 15 years ago, drifting into radio by way of occasional sustaining programs around St. Louis.

The Flapperettes, in grotesque getup, made up for weakness of voices by the trio's low clowning, which was surefire on laughs.

Of two dancing teams on the bill, Bob and Doris Dern had the edge over Jarvis and Jay. Former duo had a sprightly routine of tapping, flavored with just enough comedy to make them favorites. Though strictly smacking of the sticks and one-night stands, Gilbert's outlay of hoke hypnotism came in heavy on laugh returns. Nine stooges used in the turn. Bill Stenard got over neatly with his xylophone virtuosity.

Elsie Wachtova, who followed, while a dancer of no mean ability herself, flopped badly with her new turn. Mostly due to sloppy routining and weak partners. Male acrobatic number assistant patently lacked almost everything but strength.

Complete frost was closing act, Russian Balalaika Orchestra, made up of seven boys and three girl musicians and a woman dancer. Folk instrumental, song and dance numbers void of routining as well as ability for vaude showing.

Charlie Hogan, vaude booker here for Warner Brothers, went to New York last week with Bernard Depkin, Warner chief in Wisconsin, to confer with eastern headquarters regarding additional acts in the Wisconsin territory.

White City, southside amusement park, starts its free circus acts May 30. Booked by Barnes-Carruthers office.

A flexible stage and screen policy will replace the stage band show at the Regal, colored B&K house in town.

Biz is away off and giving B&K plenty trouble in this spot. Future policy calls for straight pictures where the film is strong enough and occasional added stage features to bolster a weak film.

PARAMOUNT, N. Y.

(Continued from page 41)

although for the road it may be a hot piece.

A canyon background and dawn over the mountains with a bird singing, opens. The bird is a girl. An adagio pair have a special cutout set of a colonial mansion door from which they enter. Later this door is converted in full audience view to a barracks post. This is the lead into a military toe routine by the ensemble. Davis and band are up front for a finger doll item, and there's a boy dancer. Also a girl who sings around three numbers. Finale is in full against a crystal background of a garden setting.

Received well by the audience. *Shan.*

LOEW'S STATE, L. A.

Los Angeles, April 16.

Fanchon & Marco got away with an inexpensive and only fair unit in Gae Foster's "Broken Dolls" Idea. Entire program fails to deliver one solid punchy turn. James Hall, film lead, serves as m. c. this week only to build up the drawing power and is the second picture name in three weeks used at the State for this purpose. Cliff Edwards was the other. Hall doesn't score like the applause-gathering Edwards, but does about the best of the current offerings.

Idea opened nicely with an old toy-mender behind a transparency, singing revised lyric of "Mender of Broker Dreams" from an early Charlot revue, fitted to the broken doll theme. Transparency flies to reveal 12 line girls as the dolls, backed by nicely painted velvet drop. They do a doll dance with one boy and the girl from the Three Comets in a neatly handled acrobatic hoof. Girls seque into hot and lowdown mess-around and back into doll steps.

Other member of the Comets, a boy , gets across with a tap and acrobatic dance, garnering a hand with a series of nip-ups for the finale.

Mowatt and Hardy, with their hat-twirling and juggling could cut their stuff a bit but otherwise a fairly good turn. Slow-motion headpiece manipulations get across. Wind up with some indian club juggling that suffers in comparason with another turn here two weeks ago.

Set goes fullstage for set pieces and cut-out borders with the band in toy soldier outfits when Charles Bennington, one-legged dancer completes with a line girl for front and back high kicks for good applause. Bennington, as well as his New York Newsboy Harmonica band, on later, did the same act out here several years ago with a Publix unit at the Paramount.

Hall, on for a couple Austin gags, got a nice greeting and was smooth in his work. Conducted a band number and did a pantomime dance with Go-Go Delys to "Ten Cents a Dance" that scored big.

Hall encored with "Maybe It's Love," as he did in the picture of the same name, and gathered the biggest returns of the evening. Does a nice hot vocal rendition that stamps him a bit better than the usual film name. He was James Hamilton in musical comedy a few years ago. Could be used to advantage in eastern film houses, especially if he gets a little gag material from some writer.

Harmonica band on with three numbers, best being the harmony of "Man I Love."

Three Comets followed with an adagio dance combining acrobatics between the two boys and did medium well. Closed with ensemble, boys with peg legs and girls as dolls for manoeuvers.

Show ran three-quarters of an hour and slow. Needed one wow act and pepping up. Prettily costumed and staged, but not sock.

Grantland Rice "Sportlight" (Pathe) and five clips of Fox news rounded out the bill with "It's a Wise Child" (Metro) feature. House three-fourths capacity at last show Thursday.

PARAMOUNT, L. A.

Los Angeles, April 16.

There are 95 radio entertainers in the "KHJ Radio Follies" on the Paramount's stage this week. Ensemble includes a 40-piece orchestra, three vocal quartets, a trio, half a dozen instrumental soloists and a vocal choir. That should mean heavy business when this radio mob is considered the best air attraction on the Coast. Business started dull. Feature is "Gun Smoke" (Par).

Raymond Paige, director of KHJ, has produced a great 45 minutes of entertainment. Entire presentation is routined for radio, which in this case is okay for the stage. Not a minute is wasted. Schedule has a pop number following the heavy stuff throughout. Finale is the march from "Tannhauser," with the theatre's orchestra also on the stage thrown in for good measure. Vocal chorus comes in for warbling but is drowned out by an ambitious brass section. It's great finish, nevertheless, and got half a dozen curtains.

Paige and Leigh Harline write the band's orchestrations. They're pips. Paige, as the director, is all business, and the band never takes its eyes off him.

Solo spots are handled by Margit Hegedus, violiniste; Carl Omeron, tenor soloist; Pearl Hunter, soprano; Marion Seiver, whistler, and Elvia Allman, blues singer. They score individually, with their particular fans giving them a welcome on appearance.

Oscar Baum, regular pit conductor, comes on for just one number.

Picture bill is rounded out by Paramount News and Terry cartoon. *Call.*

IMPERIAL

Toronto, April 20.

With current influx of frontier film epics now hitting the screen, the Imperial goes wild west this week and, without name draws, offers ornate presentation which is a bit reminiscent of last season's "Whoopee."

Dancing and costuming the outstanding feature this week with a nimble footed ballet and Queen, Queen and Queen, ankle twisting girl trio, rating heavy applause.

Ensemble scene at start with cowboy band around covered wagon and campfire with ballet grouped at rear along mountain trails. Stream drops down mountain side and on opening night made a lot of noise and trouble. Effect too realistic and might be better left out unless the faucet-handlers learn how to control the water supply.

Ballet into line work and eye appealing in their white boots, short chaps, red silk shirts and white sombreros. Girls work nicely and unloosen a battery of smiles that hold more dimples than a box of golf balls. Hat maneuvers cleverly done.

California Crooners' harmony singing spoiled by waterfall effect and rating offstage glares. Water finally turned off and a laugh from the audience. Carlton Emney next with his dog act.

Pepper again m. c.'ing and foil for George Riley this week. Riley not very successful and doubtful if the half-way backs heard half of his lines. Poor material, however, and doesn't seem to realize that Austin gags aren't funny any longer.

Ballet on again for finale with inevitable soprano in Indian costume perched on rock at back and singing "Land of the Sky Blue Water," apparently the cue to turn the mountain stream on again. Incongruity of this drew more laughs. Ballet in long beaded white gowns and orange fans finish with languorous dance in waltz tempo and again register. Feature film is "Doctors' Wives" (Fox). *Sinclair.*

8 Acts at Loew's Met

Loew's Metropolitan, Brooklyn, this week has eight acts, with the picture "Kiki."

Policy of house is six acts.

ENRIGHT

Pittsburgh, April 17.

Somebody's slipping up somewhere here with bookings apparently crossed en route. With Rin-Tin-Tin, the screen dog, on the stage the production boys had the happy idea of building a "School Days" unit. Okay, except that the film booking lads presumably weren't consulted and they shot in "Behind Office Doors" (Radio), which hardly rounds out for the youngsters. Or maybe they figured they wanted somebody in the house besides the kids.

The presentation lacks dash and sparkle and save in a spot or two is not so forte. Just the usual stuff with the musicians togged in short pants and waists and the gals in jumpers. Set is interior of a schoolroom. Brian McDonald, m. c., is the teacher and probably the only m. c. in captivity who'd consent to the rig he's wearing.

Questions and answers between teacher and pupils, then chorus number followed by Dorothy Bushey singing a pop ditty with McDonald. Annie, Judy and Zeke, the Georgia Crackers brought out here from the Take-a-Chance show at the Stanley. Hillbillies crocked 'em and did the impossible by stopping everything at an empty matinee. McDonald, next, had a tough spot, but did nicely with a ballad and then introduced Lee Duncan, Rin-Tin-Tin's trainer. Duncan gave a short history of the dog and then brought the canine out. Chorus closed with fast routine led by McDonald.

No organlog, Universal newsreel and a Terry-Tune short. *Cohen.*

CINEMA, CHICAGO

Chicago, April 15.

Here is a theatre that's doing its best to remain the arty spot of town, but is being more and more swerved from its purpose by talking pictures and the constant dwindling of strictly arty product.

It found its toughest spot when sound came in. For a year it fought the talker and stuck to silents. But the supply dropped off and the house found itself forced to repeat pictures. Even its most faithful patrons, who sat patiently through a half-dozen or so repeats on "Cabinet of Dr. Caligari," finally started to squawk about the seventh return.

Finally, Louis Machat, who operates the classy spot, got an idea. He got up a questionnaire asking his patrons or others whether they preferred the Cinema to stay silent or go sound. They voted to stay silent by a majority of more than four to one. Machat accepted the tremendous support of silents by immediately installing sound equipment.

Since then, the digression of the arty Cinema into the more commonplace field of program pictures has been rapid. Already, the Cinema has forsaken art for Mammon by presenting "Cimarron," following its long Loop run and after a couple of neighborhood showings. "Dracula" was also billed for a showing, but something went wrong in the bookings.

That wrongness in the bookings may be due to the letter which the exchanges have received from the Midwest Booking circuit, a Publix-B. & K. step-child. This letter coldly protested the allotting of pictures to the Cinema, 75c spot, before they played the Dearborn and Windsor, 35-centers. Two latter houses, owned by Harry Balaban, are Midwest-booked and eight blocks away.

However, there appears to be a real friendship already cemented between Cinema and the RKO exchange here. Cinema is using Pathe newsreels, Pathe shorts and cartoons, and, on the show caught, even a Johnny Farrell golfie. They've "The W Plan" booked. But the most evident sign is the commercial reel for RCA Radiatron tube. This is about the cheapest, dullest, most inept advertising short ever presented to any public. It is so badly crude that no circuit house would touch the thing. But the Cinema is repaying the RKO friendship.

Ad short is a supposedly geographic picturization of the various countries contributing materials to the radio tube. Shots of the tube factory, with the announcer spotting such phrases as "Nitrates for RCA Radiotrons come from Chile and transported to Harrison, N. J., home for RCA Radiatron." Photography is bad, shots are strictly industrial flashes, and there is no continuity, entertainment or idea, other than to tell the folks that rubber from rubber plantations in foreign countries is used in making RCA radio tubes. Such is the stuff now being dished out solemnly for arty folks to digest.

At present the house is showing a feature length newsreel of the "Trial of the Soviets," which is the trial held in Moscow from Nov. 25 for 13 days, when the plotters of the Industrial Party, counter-revolutionary group, were nabbed. Unless the listener is able to understand Russian, the picture is without meaning. From poor business indicated on opening night, doubtful whether this picture will stick long. Foreign talkers won't do in this house, no matter how artistic. They want their art in English.

Business generally has not been good the last few months. The arty patrons have demonstrated they won't go for program stuff by the flop of "Cimarron," and the ordinary folk are scared of its arty rep. It looks like the spot is destined to remain in the sure-seater class.

Unless it can get hold of some of those pictures advertised as revealing the "sex secrets of the aborigines" or "the love life of the earthworm." Just give these arty folks a hint of psychopathic sex and they'll eat it up; convinced, of course, that it's art.

FISHER-DETROIT

Detroit, April 18.

One of the best all around bills here for sometime. House has slipped, due to poor shows, the loss of Del Delbridge, who meant something as m. c., and weak pictures.

Good stage shows will help bring 'em back, and this week is a move in that direction. Crowell and Allen cleaned in working like a straight vaude act. Buddy Howe contributed some exceptional hoofing and acrobatics, while the Peggy Taylor-Gary Leon Foursome, seen here before, offered a smart piece of work. The Carla Torney Girls made the most of the time allotted. They are without doubt one of the best girl lines for audience reaction seen here. As long as Bob Nolan sticks to singing he's terrific. Makes a mistake to talk other than just the lines given him.

Sam Benavie and the orchestra offered a relief from the new fad with Publix, the symphonic jazz motif. Operatic overture this week and pleasant.

Picture, "The Prodigal" (M-G), and business good. *Lee.*

DENVER

Denver, April 17.

Some 87 youngsters appear at the Denver this week in a breezy revue of music, dancing and singing. This is the greatest number of children ever assembled here for a week's showing, and the program is a success from the opening chorus to its final curtain. Their share of the bill runs 25 minutes and features a "Florodora" sextette. Final flash introduced the only midget accordion band in the country. Directed by Mrs. Mern Reitler, they produce music, the score of them. Fred Schmitt, house musical director, arranged the music and the production was under the direction of Geraldine O'Neill and her sister, Margie, assisted by several of the dancing instructors of the city.

Publix unit, "Antique Shop," is also okay, and "City Streets" (Par) the feature. Biz fair the second day.

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HOLLYWOOD

and Los Angeles

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Bryant Wiest, from the Orpheum, Oakland, new assistant manager at the Orpheum, L. A.

William Green, manager, Majestic Theatre building, and his wife are leaving for a four months' trip to Europe.

Finley E. Benson, Los Angeles branch manager for the United Artists' exchange, was given a month's leave of absence. After a short stay in a local hospital for general observation he'll leave on a sea trip to regain his health.

Guy Gunderson, his assistant, is holding the reins.

Assignments

Nora Lane, "That's News to Me," Pathe.

William Bakewell, "Politics," Metro.

Stanley Fields, "Wyoming Wonder," Fox.

Peter Gawthorne, "I Like Your Nerve," FN.

Charlotte Greenwood, Paul Paige, "Palmy Days," UA.

Robert Armstrong, "The Whole Town's Talking," U.

Helen Chandler, Elliott Nugent, "Spent Bullets," FN.

Marian Marsh, Doris Kenyon, "Co-respondent," WB.

Georges Renevant, Lupita Tovar, "East of Borneo," U.

Aileen Carlyle, Bud Jamison, "The Country Seat," Radio.

Virginia Sale, Gerald Stuart, Nat Pendleton, "Over the Hill," Fox.

Bruce Coleman, Florence Britton, "Confessions of a Co-ed," Par.

Henry Clive, technical advisor on artist detail for "Common Law," Pathe.

Ralf Harolde, James Durkin, Russell Simpson, "Alexander Hamilton," WB.

Betty Bronson, Jameson Thomas, Constance Cummings, "Lover Come Back," Col.

Daphne Pollard, Smily Fitzroy, "She Snoops to Conquer," RKO-Pathe short.

Walter Percival will play the city editor in the RKO-Pathe newspaper shorts.

Carey Wilson adapting "Mrs. Foley's Folly," for Edna May Oliver, Radio.

John Miljan, Mitchell Lewis, Nigel de Brulier, "Son of the Rajah," Metro.

David Manners, Marion Marsh, Aline MacMahon, Oscar Apfel, "Five Star Final," WB.

George Seitz has received the meg assignment on "Arizona" instead of Victor Fleming, at Col.

Cissie Fitzgerald, "Next Corner," Radio, a Le Bailey for French adaptation and dialog on same.

Francis Edward Faragoh to adapt Donald Henderson Clark's "Baby Faced Killer," for Universal.

Geoffrey Kerr, Mischa Auer, Norman Bing, Paul Nicholson, Marilyn Knowlden, Helen Johnson, Juliette Compton, "Women Love Once," Par.

"The Guilty Generation" is the title Roy Chanslor and Charles Belden are concocting a plot for at Columbia.

Harry Chandler, dialog "Up and Up," Courtenay Terrett and Jack Neville, adaptation and dialog "Lady of Resource," U.

Bruce Line, Dell Henderson, Virginia Hammond, Jack Baston, "Queen of Hollywood," Par., Stephen Roberts gagging.

Buck Jones, Ethel Kenyon, John Oscar, Al Smith, Clara Burroughs, Fred Burns, Clarence Mase and Harvey Todd, untitled western, Col. Ros Lederman directing.

That "Fifty Fathoms Deep" title is still shopping around the Columbia writers' dens. Dorothy Howell is again trying to give it a story.

Three Columbia westerns are in the writing: "Range War," by Forrest Sheldon, "Wolf Bait," by George Morgan, and "Gay Bandit" by Stuart Anthony.

Complete cast, "Yesterday and Santa Fe," Pioneer for states rights: Norman Kerry, Frank Mayo, Carmelita Geraghty, Nina Quartero, Bruce Covington, Tom O'Brien, Frank Mayo, Jack Mower and Yakima Canutt.

Radio will have Ina Claire for one picture following the completion of "Rebound" at RKO-Pathe. She will do Radio opus, not yet determined, before starting on her three-picture contract for Sam Goldwyn.

Complete cast, "The Lawyer's Secret," Par: Clive Brook, Fay Wray, Charles Rogers, Richard Arlen, Jean Arthur, Francis McDonald, Harold Goodwin, Syd Saylor, Robert Perry, Wilbur Mack, Lawrence LaMar.

Mark N. Hanson, with three neighborhooders, will build two more.

New Fanchon & Marco contracts include Eddie Allen and Doris Canfield for Lou McDermott's first unit, opening May 6; "Sketches," Elvira Tanzi; "North, South, East and West," Ceballos unit.

LETTERS

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VARIETY BILLS

(Continued from page 44)

Fanchon & Marco

NEW YORK CITY
Academy
1st half (23-26)
'M'nlight Revels' I
Weston & Lyons
Charles Brugge
3 Melvin Bros
Freda Sullivan
Curry & Brown
Pierce & Lazelle
Sunkist Ens
Audubon
2d half (27-29)
'M'nlight Revels' I
Charles Brugge
3 Melvin Bros
Freda Sullivan
Curry & Brown
Pierce & Lazelle
Sunkist Ens
ATLANTA, GA.
Fox (23)
"Seasons" I
Frank Melino Co
Lottie Loder
Ada Broadbent
Russell & Marconi
Mack Bissett Co
BRIDGEPORT, CT.
Fox Poli (23)
"The Dance" I
Everett Sanderson
Arnold Grazer
Lee Murray
Patsy Boland
Dave Robel
Lawton
Sunkist Ens
BROOKLYN, N. Y.
Fox (23)
"Society Circus" I
Harris 2
Tabor & Greene
Betty Irene & S
Rose Marie Carter
Wooding's Half Pts
Sunkist Ens
DETROIT, MICH.
Fox (23)
"Headliners" I
Mangean's Int'n'ls
Walter Jennier & B
Wells Winthr'p & S
Gay Sis
FRESNO, CALIF.
Wilson (23)
"Russian Art" I
Bill Telaak
Bud Hanley
Olga & Mischka
Walters 2
Mecha Bessoff Co
Gabriel Soloduhin
Russian Ens
Eddie Kube
Vasil Vania
HARTFORD, CT.
Capitol (23)
'Icy Hot' I
Blomberg's Al'sk'ns
Heras & Wallace
Helen MacFarland
Sunkist Ens
HOLLYW'D, CAL.
Pantages (23)
"Great Raymond"
L'S ANG'L'S, CAL.
Loew's State (23)
"N S E W"
Glen Dale
Sunkist Beauties
HOUSTON, TEX.
Loew's State (23)
'F'tain of Youth' I
Lottie Mayer
Bellit & Lamb
Frank Stever
B & J Crosby
Ed Cheney
Sunkist Girls
JOLIET, ILL.
Rialto (23)
"Golden West" I
B & H Hutchins
Bee Ho Gray Co
Ch'f Eagle Feather
Valerie Wade
Jimmy Ames
Albertina Rasch Co
MEMPHIS, TENN.
Loew's State (23)
"Doll Follies" I
Les Klicks
LaSalle & Mack
Doyle & Donnelly
Ramon & Virginia
Roy Loomis Co
MILW'KEE, WIS.
Wisconsin (23)
"Love Letters" I
Jerry Coe
Nelson & Knight
Jeanne Deveraux
Jim French's Co
George Ward
Reynolds & Stencel
Sunkist Ens
NEW HAVEN, CT.
Palace (23)
"Topical Tunes" I
Coscia & Verdi
Alexander Sis
Niles Marsh
B & E Burroff
Carroll & Thomas
Sunkist Ens
N. ORLEANS, LA.
Loew's State (23)
'Way Back When' I
Charles Irwin
3 Bennett Bros
Carla Torney Co
6 Am Belfords
Arthur Turelly
Madeline DuVal
N'G'RA F'LS, N. Y.
Strand (23)
"African" I
E& M Beck
Prosper & Maret
Foster & Mabelle
Foster's Co
3 Brown Buddies
Cherie & Tomasita
Sunkist Ens
OAKLAND, CAL.
Oakland (23)
"Mickey Mouse" I
Mickey Mouse
3 Rolling Stones
Toots Novelle
Helen Petch
Chrissie & Daley
Louis & Cherie
Sunkist Beauties
PASADENA, CAL.
Colorado (23)
'Stars of T'morr'w'
Waldron & Harriet
PHILADELPHIA
Fox (23)
"Espanola" I
J & H Griffith
Harry Vernon
Mayo & Caruso
May Packer
Abbey Green
Sunkist Ens
PORTLAND, ORE.
Paramount (24)
'H'lyw'd Collegians'
Dorothy Crooker
SAN DIEGO, CAL.
Fox (23)
"Broken Dolls" I
Bennington Bd
3 Comets
Mowatt & Hardy
Sunkist Beauties
ST. LOUIS, MO.
Fox (23)
"Moroccan" I
Hadji Ali
Gaylene
Ali Hassan's Co
James Gaylord
Sherry Louise
Gayl Bert & Dare
Ferdna
Eva Nightingale
Sunkist Ens
S'N F'RISCO, CAL.
Warfield (23)
'Olympic Games' I
Paul Remos
Hal Haig
Francia
Sunkist Ens
SAN JOSE, CAL.
California
2d half (26-29)
"Russian Art"
Bill Telaak
Bud Hanley
Olga & Mishka
Walters 2
Mecha Bessoff Co
Gabriel Soloduhin
Russian Ens
Eddie Kube
Vasil Vania
SEATTLE, WASH.
Paramount (24)
"Submarine" I
Radcliffe & Bob
Aerial Bartletts
Robert Cloy
Ward & Pinkie
Let & Stuart
Steve Moroni
Sunkist Beauties
SP'GF'ELD, MASS.
Fox Poli (23)
"Prosperity" I
Lucille Page
Jack LaVier
Danny Beck
Aaron Sis
Harris & Daniels
Sunkist Ens
TACOMA, WASH.
Broadway (23)
"Talent" I
Harry Savoy
Maebehan
George P. Wilson
Adele Beers
Jean Carr
6 Marinellis
Gaynor & Byron
UTICA, N. Y.
Avon (23)
'Top o' the World'
Gene Morgan
Fawn & Jardon
Russell & Johnson
Sunkist Beauties
W'SHINGT'N, D. C.
Fox (23)
"Gondoliers" I
The Romeros
J'zzlips Richardson
Moro & Yaconelli
Ali's Blue Devils
Sunkist Ens
WOR'C'ST'R, MASS.
Palace (23)
'Vaudeville Echoes'
B Uke Henshaw
Allison Tr
4 O'Connors
E & J Rooney
Doreen Rae

CABARET BILLS

NEW YORK CITY

Barney Gallant's
Gwendolyn
Walter O'Keefe
Gypsy Markov
Evelyn Rock
Bobby Dolan Orch
Beaux Arts
Madeline Randall
Wilma Cox
Grace Mitchell
Salvatori Orch
Central P'rk Casino
Ethel Merman
Moss & Fontana
Telephone Op'rat'rs
Leo Reisman Orch
Club Calais
Joe Lewis
Arthur Budd
Jackie Maye
Frances Fay
Megaritas
Crawford & Caakey
Irving Ross
Bernie M'xwell's Or
Club Delmonico
Belasco Bd
Morton Downey
Maurice & Irene
Inca's Cabin
Lopez & Lopez
Maximilian Rudbby
Luis Herrera
Musia Rumczo
Orlando De Nova
Tito Duizar
Inca's Orch
Connie's Inn
Ada Ward
Joyce Robinson
Louise Cook
Earl Tucker
Dotty Rhodes
Sonny Boy Dudley
Bessie Dudley
Meers & Meers
Willie Jackson
4 Bon Bon Boys
Cotton Club
Cora La Redd
Mild'd Washington
Sherman Robinson
Leitha Hill
Berry Bros
Alma Smith
Eddie Rector
Cotton Club Trio
Clarence Robinson
Swan & Lee
Marko Brown
Henri Wessels
4 Step Bros
Bobby Sawyer
Bunny Payne
Norman Attwood
Anise Bayer
Cab Calloway Orch
El Patio
Ramon & Rosita
Emil Coleman Orch
Hollywood
N T G Rev
Katz Orch
Paramount Grill
Gus Van
Lois Sterner
Billy Snyder
Flo Stearner
Al Young
Slate Bros
Richardson Orch
Salon Royal
Elizabeth Welsh
Kid Sneeze
Harvey White
Opal Cooper
Baby Face
International Orch
Silver Slipper
Clayton Jackson & Durante
Sylvia Carrol
Violet Love
Blanche Cherie
The Nest
Gwendolyn Posey
Clyde Parks
Hannah Sylvester
Lottie Gee
Mamie Smith
Village Nut Club
Nuty Fagan, M C
4 Eaton Boys
The Hartmans
Nick Lange
Badger & Muesler
Dave Abrams Orch
Village Barn
Hank Warren, M C
Warren & Davis
Allan Daly
Harmonica Harry
Village Barn C'tups
Uncle J' Meadows
Chick Kennedy
Village Barn Slick's
Crockett's M'n'rs
Winegar Orch

CHICAGO

Club Alabam
Dale Dyer
Billy Myers
Al Wagner
Elmer Schoebel
Mary Ann Boyce
Slater Brockman
Ruby Abbott
W Newberger Orch
Club Ambassadeur
Carmen
Vivian Janis
Connie Cella
Effie Burton
Sallie Osman
Charley & Curly
Jimmie Noone Or
College Inn
Ben Bernie Orch
Colosimos
Del Estes
Masked Countess
Gypsy Lenore
Henriquis & Peggy
Bert & Percy
Dorothy Donnell
Art Buckley
Bobby Danders
Jimmy Meo Orch
Frolics
Earl Rickard
Lydia Harris
Alice Wellman
Patsy & Mickey
Babe Belmore
Sylvia & Clemence
Chas Kaley Orch
Golden Pumpkin
Olden Bennington
Albina Berry
2 Gobs
B & V Heavy
Anna May Yenko
Jack Chapman Or
Granada
Paul Whiteman Or
Mack's Club
Sir Harry Glyn
Trudy Davidson
Harvey & Jones
Keith Beecher Or
Miro Lago
Howard Thomas Or
Petrushka Club
Al Zimmey
Baroness Erzi
DeCarlos & Louise
Sol Wagner Orch
Show Boat
Edith Blaire
Annabelle
L'uis Armstrong Or
Vanity Fair
Clyde Snyder
Dolly Joyce
Joan Houston
Sunny Ray
Mitzi McGlynn
Jean McCann
Louise Joyce
Leo Wolf Orch

LONDON

Week April 20

BRIXTON
"Young Woodley"
"Man From "Wyo"
"Laces & Graces"
Capps Bros Co
Doreen Thornton
Mary Honer
FINSBURY PARK
"Devil's Holiday"
"Forward March"
Dinkie Denton
3 Par Tiller Girls
OLD KENT ROAD
"Devil's Holiday"
"Call of the Flesh"
Parker Babs
George Jackley
8 Cocktail Girls
STREATHAM
"Devil's Holiday"
'Love Finds a Way'
Lee Gail 5

PROVINCIAL

DUBLIN
Capitol
'Return of Dr Fu'
Danny & Eddy
LIVERPOOL
Empire
Sophie Tucker
Rose Perfect
Sherry Bros
Bernard & Rich
Howard & Rogers
Geo D'Ormonde
Rego 2
Margie Clifton
MANCHESTER
Paramount
"Shadow of Law"
"C & K in Africa"
Jack Smith
Plaza Tiller Girls
SHEFFIELD
Derickson & Brown
Stainless Stephen
Larry Kemble
Dudley Dale
The Kellaways
Louise Maxim
Mal & Drina
Daimler & Eadie

Obituary

(Continued from page 69)

pictures. He had made his headquarters at the Capital Film Exchange in Film Center and his home in Washington.

PHYLLIS M. ROBINSON

Phyllis Mae Robinson, 44, actress and the mother of Bianca and Constance Robinson, in vaude, died April 14 at the Robinson home in Bristol, Conn., following an illness of 10 months.

Mrs. Robinson was operated upon Dec. 31 last and failed to recover from its effects.

Besides the daughters, her husband, Herbert Robinson, survives. Interment in West Cemetery, Bristol.

Mrs. Robinson had appeared in stock, legit and vaude and was a member of the NVA and Actors' Equity. In vaude she had been a principal with the act, "Why Worry?".

CLIFFORD R. WILSON

Clifford R. Wilson, 71, for 54 years actively connected with theatre operations in Pittsburgh, died there last week of heart trouble.

Mr. Wilson started in show business as a youth when he sold programs and songs in the old Library Hall, later renamed the Bijou. He became assistant to Manager R. M. Gulick and upon the latter's death, Wilson was made manager. When the Bijou became the Lyceum he continued as manager.

When the Lyceum became the Academy and leased to George Jaffe for burlesque, Mr. Wilson continued to manage the Lyceum building.

Interment in Pittsburgh.

WALTER HARMON

Walter Harmon, 74, former legit and vaudeville actor, died in Presbyterian hospital, Chicago, March 31.

Mr. Harmon was in an auto accident some time ago and recently operated upon. He had been employed by the Yellow Cab Co.

His stage career dated back to the days of Lincoln J. Carter and Rowland & Clifford companies. At one time he did a vaude act with Fred Holly.

Interment in Graceland cemetery.

SCOTT WELCH

Scott Welch, tenor and actor, died in New York in Fifth Avenue hospital April 19.

Welch's last stage appearance was with De Wolf Hopper in "When Father Smiles," recently closed after a short road tour. He also had appeared in Victor Herbert's "Ilene" and "Play Without a Name."

Interment in Kensico cemetery.

The mother, 84, of Harry and Leo Fitzgerald, died April 16 at her home in Frankfort, N. Y. Sons, both agents, survive.

Wife, 31, of Raymond Paige, musical director of station KHJ (Los Angeles), died of heart failure April 20 in Los Angeles.

Father of Jack Perry, manager Chicago office, Kornheiser Music Co., died in New York, April 13.

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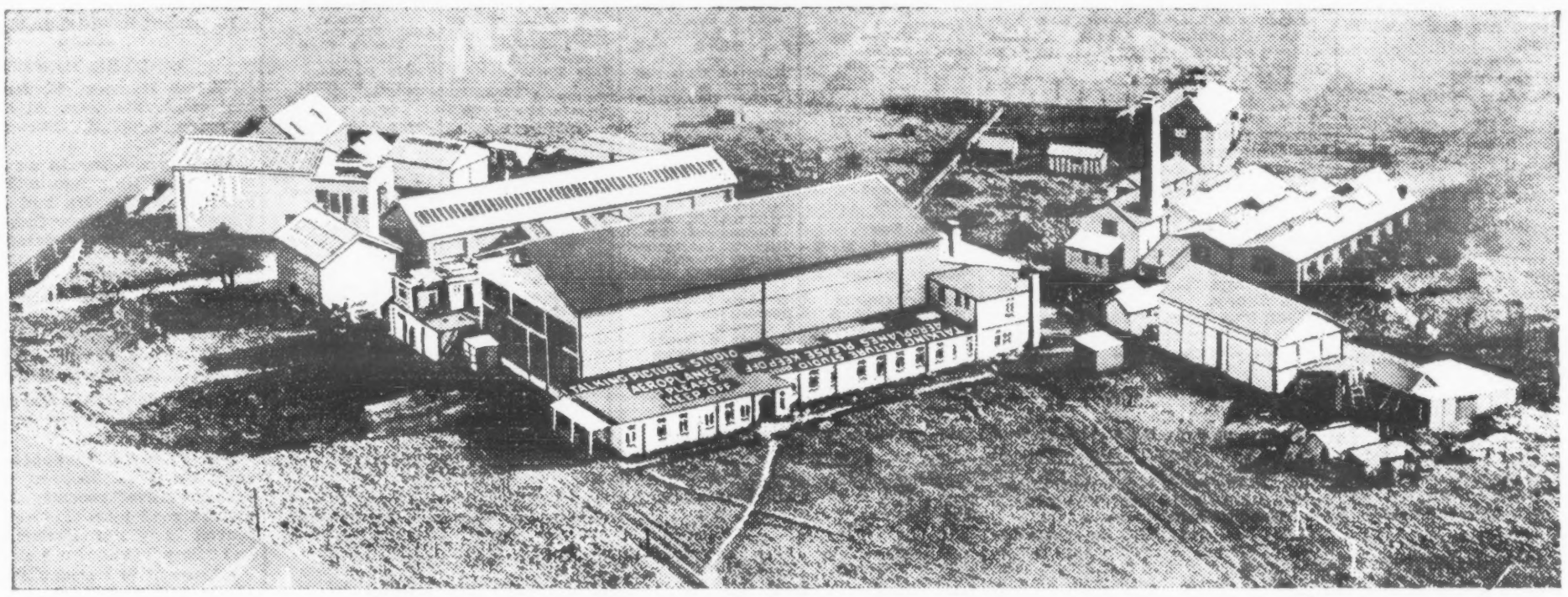

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S. W. SMITH, MANAGING DIRECTOR WILL BE AT THE BILTMORE HOTEL, N. Y. CITY, FROM APRIL 24 TO MAY 2

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